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ABSTRACT

The extent to which video has come of age with respect to language learning is the focus of this special issue, which provides information on sources of materials and offers practical ideas for the effective and creative use of those materials in second language instruction. Articles include: "Video and Language Learning: A Medium Comes of Age" (Junetta B. Gillespie); "Video and Second Language Learning" (Jean-Pierre Berwald); "Access to International Television" (Rick Altman); "Satellite Reception of Foreign Language Programming" (Lee Lubbers); "Self-Produced Video Tapes in Second Language Instruction" (Junetta B. Gillespie); "Where's the Video--A Review of Resources for Foreign Languages" (Jacquelyn Tanner); "Using 'Off-Air' Television Broadcasts from Non-U.S. Sources--Some Practical Suggestions" (Louis A. Olivier); "TV or Not TV?" (Michael Danahy); "Video in Language Learning" (Rina Donchin); "Parody and Phonetics: Video in the Conversation Class" (Constance L. Ecklund); "Video in Second Language Teacher Training" (Pearl Goodman); "Spanish for Agricultural Purposes: Another Use of Video" (Bruce H. Mainous, Robert Blomeyer, Jr., Junetta B. Gillespie); "An Introduction to Interactive Video" (Ulric Chung); "A Theory of Learning and Skill-Acquisition Applied to Interactive Video: Activities at the David O. McKay Institute, Brigham Young University" (Larrie E. Gale, Bruce L. Brown); and "Copyright Guidelines for 'Fair Use' of Videotapes for Education" (Junetta B. Gillespie). The issue also contains detailed reviews of five video courses (including availability and other information). Courses are: "Access to Arabic" (for businessmen and others planning to travel in the Arab world); "Everyday Mandarin: Chinese Video Course for Beginners"; "Follow Me to San Francisco" (a beginner's course in American English); "Living in Washington" (for fourth- and fifth-year students of English--set in Washington State); and "Speak Easy: English through Video Mime Sketches" (for intermediate English language students). Seven brief book reviews whose topics range from elementary composition practice to spoken Cree conclude the document. (MSE)

STUDIES IN LANGUAGE LEARNING

AN INTERDISCIPLINARY REVIEW OF LANGUAGE ACQUISITION, LANGUAGE PEDAGOGY, STYLISTICS, AND LANGUAGE PLANNING.

ED278240

Special Issue on

VIDEO AND SECOND LANGUAGE LEARNING

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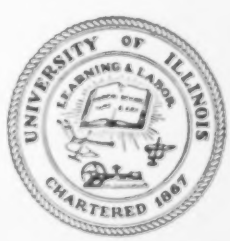

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Volume 5, Number 1, Spring 1985

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STUDIES IN LANGUAGE LEARNING

AN INTERDISCIPLINARY REVIEW OF LANGUAGE ACQUISITION, LANGUAGE PEDAGOGY, STYLISTICS, AND LANGUAGE PLANNING.

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Special Issue on

VIDEO AND SECOND LANGUAGE LEARNING

Edited by

JUNETTA B. GILLESPIE

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TABLE OF CONTENTS

ARTICLES

Video and Language Learning: A Medium Comes of Age . . . . . Junetta B. Gillespie 1
Video and Second Language Learning. . . . . Jean-Pierre Berwald 3
Access to International Television . . . . . Rick Altman 17
Satellite Reception of Foreign Language Programming. . . . . Lee Lubbers, S.J. 25
Self-Produced Video Tapes in Second Language Instruction . . . . . Junetta B. Gillespie 29
Where's the Video--A Review of Sources for Foreign Languages. . . . . Jacquelyn Tanner 35
Using "Off-Air" Television Broadcasts from Non-U.S. Sources--
Some Practical Suggestions . . . . . Louis A. Olivier 45
TV or Not TV? . . . . . Michael Danahy 53
Video in Language Learning . . . . . Rina Donchin 61
Parody and Phonetics: Video in the Conversation Class . . . . . Constance L. Ecklund 67
Video in Second Language Teacher Training . . . . . Pearl Goodman 77
Spanish for Agricultural Purposes: Another Use of Video
. . . . . Bruce H. Mainous with Robert L. Blomeyer, Jr. and Junetta B. Gillespie 83
An Introduction to Interactive Video . . . . . Ulric Chung 97
A Theory of Learning and Skill-Acquisition Applied to Interactive Video: Activities at the
David O. McKay Institute, Brigham Young University . . . . . Larrie E. Gale and Bruce L. Brown 105
Copyright Guidelines for "Fair Use" of Video Tapes for Education . . . . . Junetta B. Gillespie 115

VIDEO REVIEWS

Filmscan: Access to Arabic . . . . . Carolyn Killean 117
Woods & Flower : Everyday Mandarin: Chinese Video Course for Beginners . . . William L. MacDonald 120
Caden, Griffin & Cole: Follow Me to San Francisco . . . . . Tony Silva 121
Students from U. of Washington, Steele & Lonergan: Living in Washington . . . . . Junetta B. Gillespie 122
Silverson, Landa & Smith: Speak Easy: English Through Video Mime Sketches . . . . . Laura Hahn 123

BOOK REVIEWS

Blanton: Elementary Composition Practice . . . . . Carol Kyle 127
Spears, Schinke-Llano & Kirkpatrick (eds.): Everyday American English Dictionary:
A Basic Dictionary for English Language Learning . . . . . Ladislav Zgusta 128
Richards & Schmidt (eds.): Language and Communication . . . . . Cheris Kramarae 129
Longman Inc.: Longman Dictionary of American English:
A Dictionary for Learners of English . . . . . Chin-Chuan Cheng 131
Ellis: Spoken Cree . . . . . Muriel Saville-Troike 132
Eckman, Bell & Nelson: Universals of Second Language Acquisition . . . . . Nina Garrett 134
Selinker & Gass (eds.): Workbook in Second Language Acquisition . . . . . Gary A. Cziko 136

PUBLICATIONS RECEIVED 137

VIDEO AND LANGUAGE LEARNING: A MEDIUM COMES OF AGE

Junetta B. Gillespie[1]

Those of us who have been professionally employed or otherwise interested in instructional uses of television as they have evolved over the past three decades cannot but be fascinated by the "evolution" of the medium as an instructional aid, and by how much more solid and effective the results of that evolution have been than were those of the first heavily-funded and ballyhooed instructional uses of television in the 1950s and 1960s. I have used the word "television"--but the medium of choice in language classes today is not "television", which is here defined as the technically sophisticated and expensive products designed for broadcast purposes, but rather its humbler, less expensive, and more flexible offspring, "video", a term which connotes some degree of self-production, or at least dubbing and editing, for playback on inexpensive three-quarter or half-inch cassette machines at hours convenient and in chunks tailor made for classroom use.

The extent to which this medium has come of age with respect to language learning is made clear in this special issue of *Studies in Language Learning*, beginning with the opening article in which Jean-Pierre Berwald provides us with a well-researched overview of the past, present, and possible future uses of the medium.

The next four authors deal with sources of materials, with Altman providing invaluable advice and information on how to obtain and utilize international video materials not playable on ordinary U.S. equipment; Lubbers calling our attention to a wealth of international materials already being transmitted in usable standards to North America via geostationary and orbiting satellites; the editor of this issue speaking up on behalf of producing your own tapes; and Tanner sharing her rich personal "catalog" of tape sources. For any reader who has ever wondered "Where's the video?" there are surely sufficient answers here to convince one that the problem may be the happy one of selection rather than availability.

If the effect of all this is to overwhelm one with the potential, other authors in this volume provide us with means to mine and refine that rich lode of materials into effective classroom methodologies and materials. If any reader has ever wondered "what to do" with video, there are surely many well-tested answers here. And if anyone seeking funding for video equipment to be used in language programs has ever been asked "what will you do with it?" perhaps he or she can now, as I have on several occasions recently, say simply, "Read Olivier, Ecklund, Goodman, Danahy, and Donchin in the video issue of *Studies in Language Learning*."

Mainous provides us with an example of video as one component in a materials project utilizing computers, print, audio, and slide/tape as well as video on behalf of language for special purposes, while Chung presents an overview of the tremendous potential, as well as some possible limitations, of computer-controlled video--a combination of media of particular promise in individualized language learning but still more "potential" than actual in the "not-for-profit" educational community because of the expense of producing it and the difficulties inherent in delivering it, both problems economic rather than technical in nature and hopefully to be solved as technology becomes less expensive and more efficient ways of producing lesson materials are devised.

Finally, Gale and Brown relate these new media to learning theory in a convincing presentation of language learning as a skill best learned as a tool for accomplishing an actual task of importance to the learner, rather than as a

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1. Junetta Gillespie is the Video Coordinator of the Language Learning Laboratory at the University of Illinois at Urbana-Champaign.

body of knowledge to be learned for its own sake. While "transparency theory", which presents language learning as a means rather than an end, may be controversial in some circles, it represents an essential step toward even more effective media use, that of seeking and testing the theoretical basis for what we are about in order to accomplish our instructional goals more efficiently and effectively.

What is lacking in this issue (apart from some discussion by Gale and Brown in the larger context of their subject matter), are any "research reports" in the stricter senses of that term. Perhaps we have grown jaded by the surfeit of media research in the 1960s, most of it showing "no significant difference" between conventional and mediated instruction. Certainly we need new approaches to media research, perhaps via "naturalistic" methods based on analysis of carefully controlled observation, perhaps by methods still to be developed under the purview of cognitive psychology.

In the meantime, that video "works" in language learning and teaching seems true by acclamation of those who have used it in thoughtful ways. Hardly a week goes by that I am not told spontaneously by language teachers how important video has become in their classrooms, becoming, as several said in our annual evaluation, "an essential part" of their programs. Even more rewarding was the occasion when a teacher using video to tape performance of first-year Spanish students told me it was "the best class" he had ever taught. It probably was, but not due to the medium *per se*, but because the teacher had made such effective use of it, leading students to reflect on the nature of language learning and the differences between "real" language use versus contrived performances.

It may, therefore, be more true to say, not that the medium has come of age, but that it has become available for dedicated and innovative teachers who have learned--and now teach us--how to use video in effective and creative ways.

VIDEO AND SECOND LANGUAGE LEARNING

Jean-Pierre Berwald[1]

A brief history of the use of television in foreign language teaching is presented and the increased potential for the medium brought about by the availability of videotape technology is presented. Various uses for the medium are explored, including (1) films designed for televised language teaching; (2) non-specialized material taped off the air; (3) videotaping of student productions; and (4) teacher-prepared tapes. The impact of recent developments in video technology (satellites, multistandard playback equipment, closed-circuit TV, digital television, and interactive computer/video systems) is discussed. More research is needed to help us understand how the visual element affects language learning, as are more flexible and accessible distribution systems for video equipment, and more teacher training in effective production and utilization of materials.

The most revolutionary period of foreign language teaching in recent years was the audio-lingual era. For better or for worse, it was this movement that caused a dramatic change in methods and materials and left us with a new focus, the spoken word. For over 25 years, teachers and theorists have devised countless ways and materials for teachers and students to comprehend and speak a foreign language. In an effort to make language learning more palatable and effective, a number of media have come into play. The leading medium and source of information over the past few centuries has been the textbook; no major change in the use of the printed word was effected very long except that in recent years, the printed word served to reinforce oral work that had already taken place. The change in focus to the spoken word led to the development of one important medium, audio tape. From open-reel tapes and tape recorders of the 1960s to the eventual use of audio cassettes since the 1970s, tape has been widespread in language learning. Audio tape received its major impetus from the development of language laboratories in the 1960s in the NDEA (National Defense Education Act) era of available funds, and continues to accompany most foreign language textbooks on the market today as it has done for over 20 years. It is certainly the most significant technical development to affect language teaching and continues its use either in language laboratories or in classrooms throughout the world.

WHAT ABOUT VIDEO?

The medium of television has had a tremendous impact on our lives and continues to do so as we go from one innovation to another. From black and white limited-range telecasting in the 1950s to instantaneous world-wide, color satellite transmissions of the present day, this medium along with related developments such as cable, high definition, stereophonic sound, and interactive video disc continue to amaze us with their ability to inform and entertain. Recent developments in video cassette (VCR) use, design, and flexibility have made this medium another powerful influence in the area of home entertainment (Gelman et al. 1984). The growing popularity of VCR can certainly be verified by increased numbers of video cassettes on the market in all fields of knowledge.

Although we are all products of the video revolution, there is a major question regarding the value of television in education in general, or in teaching foreign languages, in particular. There are those who believe that in spite of all the promise television held for us in teaching language skills and foreign cultures, this medium has still not lived up to either our expectations or its potential. No one doubts the power of television to entertain or inform, but

1. Jean-Pierre Berwald who received his Ph.D. from Ohio State University, is Associate Professor of French and director of foreign language teacher training at the University of Massachusetts in Amherst.

there is relatively little evidence to prove that it is as significant an instructional aid as, say, audio tape or simple stick-figures. And yet, the profession cannot be faulted for a lack of effort in this direction. There have been countless projects in the past two decades devoted to improving the quality of instruction with video.

CHANGES BROUGHT ABOUT BY VIDEO TAPE

It is really the purchase of video-tape equipment that has made posssible a wide variety of material for foreign language teaching. The early use of open-reel tape with black and white units has given way to the very popular color video cassettes which are considerably easier to use. Tape has permitted schools to take programs directly off the air for use at any desired time. It has also permitted teachers and students to prepare their own materials both in the classroom and in various locations with lightweight portable cameras. Although there are some similarities with film, video tape is still easier to shoot and play back. It also allows one's results to be shown immediately after shooting. One advantage of motion picture use has been the availability of greater numbers of short and feature-length films, generally in 16mm format, but even this is changing as more and more material becomes available on video cassette, including a variety of film classics.

The following include some of the main advantages of video tape as well as why it is easier to use and more flexible than film:

1. It is easy to erase programs no longer needed.
2. There are no projector noises.
3. One can locate action quickly with a fast forward or rewind switch. A remote switch simplifies the task.
4. One can set a recorder to tape a program off the air automatically, at any time, for replay at a more convenient time.
5. One can dub a new sound track to an existing program.

Of great interest to teachers, of course, is the ability to tape foreign language programs directly off the air. Although there are very few American television stations that broadcast entirely in languages other than English, there are many stations that devote several hours a week to foreign language programming (James 1981). Generally, these are found in large urban areas such as New York or Los Angeles or in regions such as the Southwest or Northeast, near the Mexican and Canadian borders. James (1981:88-89) writes that SIN, the Spanish Information Network, with headquarters in New York, feeds by satellite "over 100 hours of news, sports and entertainment from the entire world to dozens of Spanish-language affiliates in the United States". One has but to travel to any of these areas, or to have access to satellite receiving equipment in order to tape authentic uses of language directly off the air.

For greater variety in programming, one could take a VTR (video tape recorder) or VCR unit across the Canadian or Mexican border and tape programs off the air. This writer took a unit to Montreal in order to tape a wide variety of telecasts in French to include news, a hockey game, and a few commercials. American video-tape units, however, cannot be used to tape programs off the air in Europe nor can cassettes made for overseas use be played on American video-tape players.[2]

INTEGRATED AND SUPPLEMENTARY MATERIALS

Ciernan and Dahms (1979) draw our attention to an important distinction to be borne in mind when working with video in the foreign language classroom: material can be either integrated or supplementary. Integrated materials are those essential to the units of instruction for *they are* the actual lessons and all the pre-viewing and post-

2. For a complete discussion of international televisionq standards and the pitfalls and possibilities these standards provide, see the article by Rick Altman elsewhere in this volume.

viewing exercises are dependent on these presentations. Supplementary materials are those that may tie in with the class program or which may not be relevant at all. They could very well be additional sources for variety's sake to liven class interest. The filmed series *Parlons Francais* and *Guten Tag* are examples of integrated materials since they are the core of instruction upon which all the exercises depend. Most of the programs described in these pages come under the rubric of supplementary materials.

USES OF VIDEO IN CLASSROOM TEACHING

The following sections of this article contain a number of ideas on how video, in its various forms, can be used for language teaching. Since such a vast array is being presented, it might be useful to classify them as follows in four major groups:

1. Films designed for televised language teaching.
2. Non-specialized materials taped off the air.
3. Video-taping student activities.
4. Teacher-prepared video tapes

1. Films designed for televised language teaching

Any discussion of video must include the topic of film since most televised lessons and series have been in motion picture form. One of the most popular filmed series for language teaching in the 1960s was *Parlons Francais* beamed mainly to elementary school youngsters learning French. It was significant as one of the first television series during the audio-lingual era. Its use was rather widespread throughout this country although its main advantage was also instrumental in hastening its demise. Teachers did not have to know French very well in order to be able to teach it. The series was most successful when teachers were able to follow a televised presentation with supplementary exercises accompanying the materials. Many teachers had no knowledge of French and did little more than turn television sets on and off. Perhaps the main purpose for the series was the belief that television, with a little help from non-specialist teachers, could do a satisfactory job of teaching French (Randall 1959). Participating teachers received considerable help from the program developers in the way of written guides, a weekly half-hour telecast to help them develop fluency, and 40 records to help them with their classroom instruction. In addition, teachers would receive visits from area coordinators who would sit in on classes and conduct monthly workshops in locations convenient to the teachers.

Ciotti (1966) conducted a nationwide survey of television's role in FLES. She addressed questionnaires to foreign language supervisors in the United States and received only a few positive responses amidst a preponderance of negative replies. Indiana's response on television's lack of success in language teaching is a comprehensive, representative statement as to why many states lost interest in televised FLES programs of any kind in the face of budgetary crises and untrained teachers.

> Neither the MPATI[3] nor a local program used in FLES programs is justifiable from the standpoint of acquisition by the student. MPATI does nothing to help the teachers whose classes are following the foreign language programs except to provide a manual. In many classes the classroom teacher does not know the language and the TV is not adequate for total instruction. The best thing that can be said is that, in some cases, students develop a degree of interest in the country where the language is spoken that they could not have achieved in a regular

3. Midwest Program on Airborne Television Instruction. In the 1960s, MPATI beamed instruction from a DC-6 flying at 23,000 feet over Montpelier, Indiana. It broadcast instructional programs in a 200-mile radius to 17,000 schools and colleges with enrollments of seven million in five states.

> social studies class. In some schools, many children who study French or Spanish are so desperately lost by the end of one or two years that they lose all interest in continuing the study of French or Spanish at the junior high school level, and feel quite negative about any foreign language instruction. Several of the classes I have visited exhibited complete boredom and lack of knowledge of what was going on during the TV broadcasts.

During the late 1960s and the decade that followed, nationwide budgetary crises hastened the end of many FLES programs throughout the country and *Parlons Francais* receded into quiet oblivion. Another film series in French also produced in the 1960s was Hachette's *En France comme si vous y etiez*. It was intended for secondary and post-secondary audiences and was also telecast on commercial channels for the public at large. This writer remembers seeing the series aired on WHDH Boston Sunday mornings in 1966. The format consisted of 39 films, all of which were supplemented by audio-cassette; written exercises for grammar and phonetics; and a text containing all the scenarios. The films were a series of situations produced to focus on dialog and word study. A musical "opera-buffa" followed each dialog presentation. These were cleverly produced musical romps in costume whose purpose it was to reinforce some of the language introduced earlier in the dialog. This series is still being used today at the University of Dijon (France) in its summer program for foreign students.

A decade or so after the Hachette series, the BBC developed the film series *Ensemble* for adult televiewers (Paton et al. 1980). This series, like the previous one described, contained weekly episodes on films which were all supplemented by exercises on records, audio tape, and in manuals. The films included short skits, cartoons, culture capsules, and a weekly story of a young student and his travels throughout France. In addition, the BBC also used *radio* as an important component for beaming instruction. Furthermore, viewers were able to intensify their learning by attending classes at a participating evening institute in their area. This already complete program was further enhanced by subscribing to a special television guide magazine entitled *Vue d'Ensemble*. The program attracted 250,000 viewers and sold 190,000 of the accompanying texts.

At the time of this writing, major steps are being taken to produce a film/video-cassette series for airing on PBS in the fall of 1986 (Tele-Video Project 1984). The project has received funding of $2 million from former ambassador Walter Annenberg, the National Endowment for the Humanities, and the French government. The purpose of the project is to "explore the application of video and related technologies to language learning in ways that can be replicated in other foreign languages". This series being produced by a collaboration of Yale University, Wellesley College, and radio station WGBH Boston is similar to the BBC's *Ensemble* in that it, too, contains a drama filmed in France as well as still photos, cartoons, works of art, and various film clips. Although the text prototype intended for the series has already been used in classes at various eastern colleges and universities, the project developers intend this series mainly for "unenrolled home viewers, and adult students in community colleges and in extension and continuing education programs in four-year colleges and universities". This series also plans to make available video tapes of each of the 52 half-hour programs for individual and group use. Textbooks and other pedagogical materials intended for the general public will supplement the televised lessons.

Although most documentation of specialized films relates to the teaching of French, films for other languages similar in nature to those described above have been produced also. The series *Guten Tag* and *Guten Tag Wie geht's* are examples of film series produced for students of German.

2. Non-specialized material taped off the air

While the first section on the use of video dealt with films prepared for the purpose of teaching languages, this section treats the pedagogical exploitation of any of a variety of televised material. Program sources may range from stories and newscasts to commercials. Although the use of video cassettes has been of inestimable help in

allowing instructors to schedule material, live telecasts have also been used with success. Berwald (1976) describes assignments where students are asked to view a particular telecast at home, to take notes on a ten-minute segment and to write up the notes in a coherent paragraph. The following day, the instructor writes a paragraph of the segment on the board with the participation of his students. The instructor's role in this case is to accept or reject students' sentences or to suggest stylistic changes as the paragraph is being developed.

Berwald has also video-taped various programs and taken slides of the action directly off the screen in order to preview or review material. He has also used video tape to dub voice-over narrations or dialogs which may or may not have related to the action taking place on the screen. Another example of dubbing was in the area of sports where Berwald and Wolfe (1975) prepared sound tracks in French for football and baseball. Voice-over narration is particularly easy for sports since one has but to watch the screen to describe what players are doing. Furthermore, their names, statistics, and background information are constantly flashed on the screen for further incorporation into a sound track. Background crowd noises from an audio cassette are recommended for a more realistic video sound track.

Graziano (1972) reports using the American television series *The Defenders* to teach English language skills in Japan. He would receive episodes on film and accompanying scripts from the United States and then video-tape them for flexibility of presentation. He would also have his students translate the dialog and dub the sound track into Japanese.

Reitzel and Van Dam (1983) have had their students analyze American television programs as a way of developing their English skills. They use a series of worksheets that include checklists and open-ended questions regarding the program content and roles portrayed.[4]

A number of journal articles on the use of video refer to an analysis of non-verbal communications to include body language and gestures. Reitzel and Van Dam play back various scenes with the sound off and discuss gestures. They then ask students to write a dialog they would consider appropriate to the action. Linke (1981) analyzes body language with video-tapes of full-length motion pictures.

The topic of culture is certainly crucial to language teaching and readily observable to the trained viewer. Morain (1971) lists a series of characteristics to look for when viewing films, certainly applicable to televiewing. They include the following:

1. Art
2. Artifacts
3. Attitudes
4. Background setting
5. Clothing
6. Folklore of advertising
7. Gestures
8. Humor
9. Interpersonal relationships
10. Music
11. Onomatopoeia
12. Proverbial expressions
13. Psychology of advertising

4. The worksheets were adapted from ideas suggested in Milton E. Ploghoft and James A. Anderson, *Teaching Critical Television Viewing Skills*. C. C. Thomas, 1982.

14. Social Customs
15. Stereotypes

Although Morain first relates these characteristics to a series of commercials distributed by the American-Swiss Association, they are certainly applicable to any film or VTR presentation.

Maxwell (1983) suggests that soap operas may be particularly rich for cultural aspects of a society since they display many of the characteristics listed above, especially interpersonal relationships and body language. These particular dramas "are easily suited to showing contextualized language, different levels and registers, social interaction and a certain view of American culture".

Television commercials are also an excellent source for teaching about culture. Skirble (1977) has obtained filmed commercials from all over the world and used them to focus on the characteristics listed by Morain. She also used them to eliminate stereotypes by showing similarities in cultures across various countries. Berwald (1976) mentions that one great benefit of advertisements is that claims and slogans often appear on the screen in written form to reinforce the spoken word thereby enhancing both listening and reading comprehension.

The growing popularity of video cassettes has made great numbers of films available for rental and purchase. At the University of Massachusetts in Amherst, the use of VCRs in a film course supplements a weekly presentation of a feature film. By using a rented VCR of the same motion picture, students can focus on certain aspects of a story, viewing a tape as often as is desired. It is important to note that copyright guidelines recently promulgated should govern the use of material taped off the air. They are printed elsewhere in this volume for the reader's perusal.

3. The video-taping of student productions

Motivation is most likely the most often mentioned reason for success in student productions. Students react very favorably to video productions and enjoy participating in their development. One of the most frequently noted uses of student productions has been skits and role playing. Greene (1979) feels that this activity not only enables students to reduce their inhibitions, but puts pressure on them to perform and pronounce at a high level. He suggests a series of short, role-playing situations (making confession and receiving penance, convincing a reluctant acquaintance to do something) and has students present television commercials as well. These have the express purpose of focusing on one or more points of grammar. Keilstrup (1980) had students, in groups of three, write and perform situation-oriented miniplays. Rehearsals are particularly important since it is then that students practice their lines over and over, and in so doing, improve their pronunciation and intonation. A number of articles mention how seriously students take these presentations since the end result entails display in front of peers and they are anxious to record fluent, properly-accented speech.

Knight (1975) also advocates student groups of three doing role playing in order to focus on specific situations such as ordering a meal, interviewing for a job, or pleading a court case, all good for learning specialized vocabulary. Knight avoids the use of printed texts since this leads to a "heads down reading attitude". Brennan and Miller (1982) used video-taped situations for teaching specialized vocabulary in English to Chinese students *in China*. One medical scene involved some on-location taping at a clinic and included shots of doctors and patients. The reason for using Chinese locations was to prepare these students to work with English-speaking tourists visiting China.

Reish and Reish (1980) go beyond skits and short role-playing situations to a full-length play. They describe a group of 7th graders performing in a production of Ionesco's *La Lecon*. The authors of the article felt that as long as the play was going to be performed anyway, why not tape it for its pedagogical potential in the classroom. They

recommend using the tape to complement the reading of a play and not to replace it. The tape proved particularly effective for showing interaction between characters.

Berwald (1970) has used video tape to record student presentations of dialog, verb forms, idiomatic expressions, and poetry. In the latter, students acted out Prevert's *Dejeuner du matin* while a native speaker read the poem voice-over, off camera. As with many productions, the poem was replayed with and without sound and with occasional use of the pause button in freezing the image in order to encourage student participation in learning. Santoni (1975) describes his use of a VTR in an advanced conversation class where students were not recorded until after lengthy preparation consisting of readings, slide viewing, audio-tape listening and extensive discussion. Question sheets were passed out to focus on precise cultural items entailing the life in a small French village. Actual class taping was limited to three short sessions during the 3rd, 6th, and 9th class periods. The first taped session involved role playing where each student assumed the character of a village inhabitant and answered questions from classmates about his/her role. The second taping was a debate by "villagers" about the role of the nobleman in the area. The third session was a simulation game where an administrator from Paris was sent to the village to assess a problem and to propose solutions. Among Santoni's objectives was that of being able to use the tape to observe students interacting with one another in a realistic cultural simulation. Another was to encourage self-analysis and correction, objectives mentioned by many users of VTR. Santoni feels it is far more beneficial for students to note and correct their own errors than for the instructor to intervene. Hutchings (1984) believes that self correcting results in permanent improvement. Another key factor, of course, is that "tape allows students to continue a session without correction or fear of correction since errors can always be picked up or pointed out during a replay. The correction process is easier for all concerned when the teacher interrupts a tape rather than a living, breathing person."

One additional example of student-prepared tapes concerns proper pronunciation. Ecklund and Wiese (1981) use a zoom lens to focus on a student's face as he pronounces French. The facial close-up allows students to gain mastery over the lips, mouth, and tongue. Incorrect sounds are frozen on the screen. The teacher models correct versions which are televised in separate taping sessions. Here, as with other examples of student taping, the role of self-analysis is important to skill development.

4. The use of teacher prepared tapes

While student participation in preparing tapes enhances motivation and learning, there are certainly some key advantages to teacher-prepared tapes, the most important of which is devising material appropriate for a particular class. Of equal importance, of course, is that the instructor and other production participants can speak the target language fluently.

Lems (1983) in a Master's project produced a series of tapes with colleagues in order to teach listening comprehension skills. In preparing tapes for foreign students at the University of Illinois, she produced short sketches featuring herself and colleagues as actors for comprehension of formal classroom lectures and "non-academic spoken English in informal settings". She focused on short, everyday situations between native speakers and tried to show the differences between spoken English (with redundancy in verbal discourse, emphasis on words, suprasegmentals, and paralinguistic features) and formal discourse. Tapes were played with and without sound with students being asked to identify paralinguistic features and respond to prepared questions.

In another project for foreign students on an American campus, video recording was used to prepare students in science and technology to understand formal lectures. Jordan (1983) reports that these students had little interest in language and were "unaware of the cultural differences in the approach to academics in their country and in the United States". And yet, since the cultural factor was important, the project director felt it was important to divise materials to help point out differences. Jordan asked several members of the science and engineering faculties of her university to each prepare a 20-minute lecture on video tape on their specialty. Accompanying worksheets and audio

cassettes contained academic and non-academic vocabulary for study and note-taking exercises. The leading motivating factor in this project was that the formal language to be learned was that of the student's major field. Students were able to view these tapes in the language lab on an individual basis.

The preparation and use of skits is one of the most often described techniques in the literature both in student and teacher productions. Normand (1980) discusses a situation in the German Department of the University of Minnesota where the instructional staff taped skits to provide a "situational context for controlled vocabulary and syntax". The productions were brief, lasting anywhere from 30 seconds to three minutes and consisted of everyday situations in which the "actors" were able to program controlled vocabulary and idiomatic expressions required by the situations depicted.

Teaching assistants at the University of Massachusetts in Amherst have prepared situational skits and demonstrations. Griswold and Ivey (personal communication) using French, prepared a 15-minute demonstration à la Julia Childs on how to make *crêpes*. Donohue and Thoma-Rhodes (personal communication) used a portable video camera to shoot shopping sequences in area stores. In a segment of still another production devoted to Francophone Africa and African masks, the producers made use of a device known as a multiplexer to simplify the inclusion of slides in the taped presentation.

Berwald (1980) made use of a portable unit for teaching driver education in French. He recorded actual driving sequences in Northampton, Massachusetts. While he drove, a colleague sitting next to him gave an entire series of commands on how to proceed, including turns and gear changes. The lesson was recorded on audio tape by the speaker in the front passenger seat and on video tape by a colleague in the back seat. Although originally shot on half-inch black and white open-reel video tape, the lesson was eventually copied onto video cassette for optional student use on an individual basis to complement a unit on driving in a French conversation class.

Ozete (1976) and his colleagues at the University of Wisconsin produced a 25-minute video tape on a step-by-step procedure of making wine. The production was recorded in Spanish and English on two audio tracks so students could switch from one to the other while viewing the tape. The tape also included subtitles of 16 important Spanish words flashed on the screen throughout the presentation to enhance comprehension. A 10-item multiple-choice (with answers) was also presented towards the end of the presentation as a way of reinforcing what students had just learned.

Oates and Hawley (1983) have prepared video tapes based on interviews with foreign travelers to their community. The authors describe meeting the guests, learning about them, and taking snapshots. The pictures and biographies are then passed out to students who prepare written questions they would like to ask when they eventually meet the guests. After they are submitted to the teacher and corrected, the questions are returned to students who practice asking and answering them in groups of twos and threes. Some role playing accompanies this exercise. Finally, the travelers arrive and a 10-minute taped interview takes place. The tape is later played back with and without sound to focus on language, gestures, and the use of filler-words and hesitation formulas.

RECENT DEVELOPMENTS IN VIDEO TECHNOLOGY

The past 30 years have seen some remarkable changes in video technology, for both television and video-tape systems. We have seen some dramatic improvement in picture size and clarity as well as some dramatic improvement in the quality of color. One noteworthy change in video-tape technology has been the transition from black and white open-reel recorders to the present color video cassette which has become so popular on today's home market. The next few months should see some even more impressive changes as computer technology is used increasingly for video products. These developments should certainly simplify classroom use of video and perhaps even induce more teachers to experiment with its potential.

And yet, one of the most impressive uses of video tape took place in the Ohio State language laboratories as early as the 1960s. Students of Spanish could use a dial-access system on an individual basis to retrieve video-taped dialogs on *La Familia Fernandez* for study and review. Estrellas (1966) used the same type of system at Florida Atlantic University where students used individual receivers in each booth for a self-instructional program on Spanish syntactic structures.

Several articles have appeared in the literature on satellite transmission, although American systems still focus mainly on programs from the Americas. Aulestia (1983) reports the satellite operation at the University of Maryland Baltimore Campus where with the aid of a 3.5 meter parabolic dish antenna and specialized video equipment, they have been able to receive and record four Spanish-language and three French-language channels from neighboring countries: "UMBC engineers have a daily schedule of French and Spanish commercial and non-commercial TV programs in North America. These signals are de-modulated, amplified, and re-transmitted to the Language Media Center and to most classrooms around campus."

Kavenaugh (1983) describes the work of the National Commission for Internationalizing Education through Satellites, a nationwide group of specialists in language and international studies, curriculum development, media production, satellite technology, and communication law. Their focus is on live, two-way interactive telecommunication to "transfer applied skills and theoretical knowledge across cultures and national boundaries". In addition to the advantage of interactive rather than passive viewing is the ability of the system to allow students to converse with people in authentic locations such as the marketplace, farm, factory, or home, etc.

Many Europeans already have the ability to view programs at home in many languages. Viewers having cable in Belgium, for example, can receive programs in English, French, Dutch, and German from England, Holland, Germany, Luxembourg, and France in addition to their own programming, already in two languages--quite a variety to view and record. One could easily record programs in any of several languages on one set and then play tapes on special machines in the United States equipped for PAL and SECAM video cassettes.

One hears relatively little about closed-circuit television nowadays, although there was frequent reference to it in the 1960s. Several universities televised instruction from a studio to classroom monitors scattered around a university campus. Classes were supervised by an instructor who would follow up, answer questions, and otherwise supplement a 20-25 minute televised lecture/demonstration. One major study by Buffington (1960) describes a televised German reading course at Pennsylvania State University which was unique because it had provisions for contact between the television instructor and students in several classes across campus. Each day, proctors would give the television instructor a list of the students to be called upon during class. Since their answers were to be heard by many fellow students, they were motivated to prepare well, to speak clearly, and to pronounce well. The author contends that his students had never pronounced so well as during this particular course.

Closed-circuit television is being used at the present time to teach Spanish to remote schools in Iowa not having their own instructional staff. Volkman (1983) describes a program whose acronym TWIT stands for "Two Way Instructional Television", a "unique microwave system designed to meet special needs of small town Iowa schools with enrollments of 250-870 students in grades K-12". The system links the schools of Morning Sun, Wapello, and Winfield in an interactive system of two-way audio and television microwave transmission. A federal grant of $250,000 is underwriting the entire program which includes instruction in several subject areas.

A recent *Newsweek* article (Gelman 1984) proclaims that we are now in a video revolution, sparked in large part by video-cassette recorders. The revolution also takes into consideration technological innovations that could improve the quality of reception and the facility of use. These innovations include high definition television, digital television, and the system offering perhaps the greatest promise for education, interactive video disc.

High definition video already produces sharp images with "the stunning appearance of three dimensionality". Digital TV offers advances that Dodge (1980) believes "could see the obsolescence of microfilm, slides, motion pictures, VTR, and videodisc. It has the ability to store still pictures or film for retrieval when desired and eliminate the incompatibility of standards among the different nations' television systems." The Nippon Electric Company, a major Japanese manufacturer of electronics, has a digital set "that will freeze up to four frames in memory then print out the images on a thermal printer" (Marbach et al. 1984). Digital TV, which is expected to be on the market toward the end of 1984, will actually be a cheaper form of video since hardware will be placed on a few silicon chips.

Stereo television has particular promise for language students since it will permit dual-language telecasts. The standard monaural channel will be replaced by three audio channels for each video channel, two for stereo, and a third for a separate audio program which can be used for simultaneous foreign language telecasts.

Also emerging on the market is the 8mm video camera and recorder, not to be confused with the Super 8 motion picture camera. The new 8mm equipment is lightweight and will be of great interest to those who wish to make on-location tapes. Besides being lightweight, it features the ability to review and edit tape in the field. With an adaptor, this VCR will be compatible with half-inch VHS and Beta systems (Sealfon 1984).

One recent advance that has particular potential for foreign language education is interactive video-tape and video-disc technology. In simple terms, this is a marriage between television and microcomputers.

INTERACTIVE VIDEO-DISC TECHNOLOGY

Magnavox pioneered video-disc technology in 1978 and was soon followed by Sony, Pioneer, and Discovision (Levin 1983). The system uses a laser beam of controlled light reflected off the surface of a 12-inch silver colored disc similar to a phonograph record. Each disc can store 54,000 images *per side* which can be retrieved in any combination of motion or still sequences within four seconds (Dodge 1980). The video disc is hooked up to a microprocessor which makes for a system with enormous potential for language learning.

Interactive video, like newer video-cassette recorders, will enable the user to repeat, interrupt, slow down, or reverse a program at will. Video-tape and video-disc players can be hooked up to computer monitors, producing sharp clear images, or to standard television receivers (Cohler 1984).

McGinty (1984) finds that interactive video captures the spirit of video games on one hand and encourages student decision making on the other by offering remedial assistance or additional information at any pace or sequence desired. "One can take existing materials and add computer generated material or record one's own scenes and then program the written commentary adding computer graphics."

Although much has already been written about the development and promise of video disc, there has been relatively little regarding foreign language learning. The most ambitious pioneering efforts in developing software for language study are being undertaken at Brigham Young University in programs of Spanish, German, Hebrew, and Korean. Programs at BYU will be expanded in the future to include other languages (Jones personal communication). Meredith (1983) discusses these programs "which allow students to visit a foreign country and work through a variety of language and cultural experiences". Not only can the student answer questions on the keyboard but he can record oral responses by means of a voice-activated tape recorder.

McGinty (1984) discusses Brigham Young's Spanish language program *Montevedisco*, a program whose film sequences were taken in Mexico. A complicated interactive computer program allowing maximum choices was carefully integrated into the entire video-disc program to produce the following film sequence:

> A tourist enters a Mexican drug store complaining of a headache. The pharmacist asks whether he prefers tablets or an injection. If he chooses tablets, the program branches to another scene; if he chooses injections, the pharmacist injects the tourist who falls to the floor and is then taken to the hospital where other adventures and questions await. Students can work with materials many times before exhausting possibilities, adventures and information.

In addition to Brigham Young University, the Defense Language Institute and the U.S. Air Force Academy are also engaged in producing language programs for interactive video.

There are those that hold that video and computers alone have had limited success in language education but that the combination of the two may be a significant breakthrough. Levin (1983) opines that educational television has not delivered the quality results that were envisaged two to three decades ago. Although he feels the microcomputer has provided some advantages over the passive nature of television, "the motivational and entertainment value of computer-assisted instruction software has never competed with the color, sound and action of the TV program".

Educators are as optimistic over the potential of video disc as they have been for other recent advances in technology. Since video disc is in its incipient stages with relatively few foreign language projects taking place at present, it is natural that people adopt a "wait-and-see" posture. McCoy and Weible (1983) share the opinion held by others that video disc may have its greatest potential in programs of individualized instruction.

CONCLUSION

Lack of space prevents a detailed account of research studies on the use of video in language teaching. Furthermore, the field of video and all its possibilities is so vast that it would necessitate a separate report. There are studies concerned with FLES, follow-up activities, right brain hemisphere, tele-courses, etc., all of which focus on one particular aspect of video. In spite of the positive tone of many studies, it is still difficult to find any significant, definitive study attesting to the value of video in second language learning.

McCoy and Weible (1983) write that studies on the effectiveness of visual-based instruction, especially film and television, are elusive. Mueller (1980) argues that empirical support for promoting the widespread use of visual aids in language teaching and how students benefit needs considerable research. There does seem to be consensus among practitioners that significant differences favor visual-based learning. Certainly, many are encouraged by the positive and enthusiastic feedback they have received from students; on the other hand, some reports mention that visual aspects of a presentation actually divert one's attention from the lesson at hand. Still, the energy and enthusiasm expended by project developers often carry over into the class and are shared by students, especially when the students, themselves, are involved in the production.

This matter of teacher interest and enthusiasm is at the very crux of classroom use of video, especially as far as supplementary materials are concerned, for without a willing teacher, this type of activity could not exist. What makes the use of television so interesting and so frustrating as well, is that *there is* such a complete range of possibilities. More importantly, the teacher is forced to determine how video can or should be used to help students learn and to make class more interesting, or both. The endless options help create a frustrating situation that only

encourages a resigned acceptance of the status quo. Lindenau (1980) finds the great variety of technology too much for some to handle:

> Interactive video, two way interactive cable, VTRs, videotex, computer-managed instruction, satellite broadcasts, microcomputers, videodiscs, filmstrips, slides, in-house video production, shortwave radio, teleconferencing and many other emerging technologies all have techniques of operation that vary; even among various brands of the same technology, operating instructions are by no means standardized. The prospect of having to keep up with all the existing techniques of operation is enough to put most teachers into a state of technological shock; it does not encourage them to use technology to support their teaching.

If being overwhelmed by technology is one problem, there is also the problem of *time* to be considered. Some need to know how equipment functions and how it can be incorporated within a program of language study. Lindenau finds that altogether too many schools hinder the use of audio-visual aids by making them physically inaccessible or by requiring all sorts of prior arrangements. She feels that libraries and learning centers should house and provide technologies; the teacher's role is to determine how they can be integrated into the curriculum, and this is where they need help.

Lindenau's solution is for more active concern with technology in teacher-training institutions, many of which offer neither specialized coursework to degree candidates nor in-service workshops or courses to practicing teachers.

Till the present time, technology has not dominated language teaching to the point where the teacher's role is merely a supporting one. Even the use of integrated materials has only had limited success. Whether this changes or not remains to be seen. Great success in terms of student learning and enjoyment has always occurred when language teachers have been able to integrate audio-visual aids in a meaningful way. The greatest potential for technology *still* lies in the teacher's willingness to include it in his teaching. Frustrating or not, the options appear more and more attractive.

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ACCESS TO INTERNATIONAL TELEVISION

Rick Altman[1]

While access to international television and video tapes would provide important support to foreign language curricula, unlike films, radio broadcasts, and printed texts, foreign television (with some exceptions) cannot be received, recorded, duplicated, or even played on American equipment due to differences in standards and norms. Problems that may be encountered in attempting to play imported tapes are discussed, as are several possible solutions, including acquisition of multistandard playback equipment and standard transfers. The Project for International Communication Studies at the University of Iowa has been formed to provide assistance and access to reasonably priced standard transfers, and eventually to provide an archive of international video tapes for scholarly purposes.

Why, in this global village, do university professors of history regularly use German films in their courses, French professors use recorded foreign radio broadcasts, and political science professors use Spanish newspapers, but not one professor in ten thousand uses video tapes recorded abroad to provide curriculum support? The answer lies in one all-important but little-known fact: whereas previous media were easily transferable interculturally (Berkeley projectors can play German films, Boston radios can pick up French-Canadian broadcasts, Spanish newspapers need no special treatment to be read in New Haven), foreign television broadcasts can by and large neither be received, recorded, duplicated, nor even played on American televisions.

For the video signals emitted in the United States are as different from those used in other countries as an AM radio signal is from an FM transmission. The US system, known as NTSC (National Television Systems Committee), is limited to North America, some South American countries, and a few Far Eastern countries. It is completely incompatible with the two other systems, PAL (Phase Alternate by Line) and SECAM (Séquence de couleurs avec mémoire), which together split the rest of the world. This means that a teacher returning home with various materials destined for use in a German language course will be able to use all the newspapers, magazines, photos, slides, films, records, and audio cassettes, but any video cassettes carried home will be useless. Worse yet, the university fortunate enough to possess an antenna capable of capturing foreign TV signals (i.e. from a satellite) would be no further along, since none of the receivers or video-tape recorders commonly sold in the United States will play or record the incoming signal. Even the rather obvious expedient of bringing a video-tape recorder back from abroad solves nothing, since the receiver or monitor as well as the VTR must correspond to the standard in which the tape was recorded (and this goes for commercially recorded tapes just as it does for home off-air recordings). To make things worse, even the enterprising individual willing to pay international freight for VTR and TV alike will have to contend with familiar problems of electrical current difference--110 volts and 60 cycles in the U.S., but commonly 220/240 volts at 50 cycles throughout the rest of the world.

BASICS

Much time and many heartaches will be saved if the potential user of foreign television materials will keep in mind the following three categories, making sure that the characteristics of acquired tapes correspond in all three categories to available playback equipment.

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Standard

The color standard of a video tape may be NTSC, PAL, or SECAM. This is the way the color information is encoded in the video signal. While it is sometimes possible to obtain a black-and-white image from the wrong playback equipment, proper color playback always requires matching of tape and playback standard.

Norm

The norm of a video tape may be B, G, I, K, L, M, N (and other letters less frequently). Whereas the standard designates the mode of color encoding, the norm designates the method of transmitting all other information necessary to a complete picture/sound combination. While it is not usually necessary to have information about the norm when purchasing and playing video tapes, understanding differences between norms can often help you figure out just what a particularly obtuse salesman (or a knowledgeable technician) is trying to say. On the surface, it might seem that British, German, and Italian systems would produce interchangeable receivers, video-tape recorders, and video tapes, since all share the PAL standard. Yet the British system (PAL I) carries its audio signal at a different frequency from the German and Italian systems (PAL BG). Buying a TV in one country and expecting to use it in the other would leave you about as satisfied as the unlucky purchaser of a powerful new radio with a stuck tuning dial. By and large, however, this problem should not afflict American educators who work only with video tapes rather than with direct broadcasts.

There does exist one situation, however, where knowledge of norms is utterly essential. While the French, the Soviet Union, and Arab countries from Tunisia to Saudi Aradia share the French-developed SECAM system, each of these areas has a different norm: L for France, K for the USSR, and BG for the Middle East. Unfortunately, due to American preference for Arab oil over French Camembert, the majority of multistandard video-tape recorders on the market today have been engineered to handle SECAM BG (the Arab version) rather than SECAM L (the French original) or SECAM K (the sophisticated Soviet modification). If your goal is to use video materials to enliven your French classes, then you had best be prepared to ask some hard questions of the salesman who glibly assures you that "of course it plays SECAM, and France is SECAM, right, so it'll play French stuff. No problem." No problem for him, anyway.

Format

The format of a video tape (U-Matic, VHS, Beta, or V-2000) must also be considered. Don't let the complexities of standard and norm make you forget the obvious problem of physical size and shape of the tape and cassette. The only current three quarter-inch format is the U-Matic cassette, more common for industrial or professional use than the typical half-inch home VTR formats. Besides VHS (the world leader, with approximately 70% of the total half-inch market) and Beta (a distant second in nearly every country in the world), look out for the Phillips flippable format, V-2000. Outside of Germany and Holland, where it beats out Beta for second place, V-2000 tapes and VTRs are extremely rare, so don't get stuck with an "Edsel".

Besides these three all-important categories, there are a few other variables of some importance. I have already mentioned questions of current, which shouldn't be a problem if you plan to use a player sold in this country, but beware of the VTR you bring home from another country--you'll be able to solve the voltage problem with your trusty transformer, but you'll be out in the cold on the cycle difference (and since the cycle rate governs the image's field and frame rate, you'll never see a proper image). The question of tape speed also merits a word in passing. Users of NTSC machines are accustomed to choosing among three speeds for their recordings (normally designated in VHS as SP, LP, and EP, and in Beta as I, II, or III, according to the number of hours that can be squeezed onto a tape). Neither PAL or SECAM, however, possesses this option, in part because both PAL and SECAM run at a

speed that is different from the basic NTSC speed, corresponding to three hours of recording for a standard two-hour tape at slow NTSC speed.

PLAYING FOREIGN VIDEO TAPES IN THE U.S.

For those who are hardy (and stubborn) enough to insist on overcoming the inherent difficulties involved in playing foreign video tapes in this country, there are five basic solutions, each with its own special advantages and pitfalls.

1. For many, it should be recognized, the problems associated with varying standards and norms will never need to be confronted, for there are numerous countries which share the American standard, thus producing commercial video tapes and off-air recordings which are perfectly compatible with U.S. machines. These include our neighbors Canada and Mexico, nearly all of Central America and the Caribbean, and west coast countries of South America (Columbia, Ecuador, Peru, Chili), plus Bolivia, Venezuela, and Surinam. Also using NTSC are a number of important Far Eastern countries (Japan, South Korea, Taiwan, the Philippines, and Burma). In other words, if all your work is with Latin American or Far Eastern cultures or languages, you may not need to read any farther.
2. For the few lucky academics who receive a shipping allowance when they return home from abroad, purchasing a video-tape recorder in a foreign country may prove to be a reasonable solution. Before you invest in SECAM in Paris or PAL in Rome, however, consider the following. First, a VTR is not enough; you must bring back the much heavier monitor or receiver as well--without it your Roman PAL machine will never give you Rossellini in Rochester. Second, remember to acquire machines that will run on 110 volts and 60 cycles. Finally, think about what you are going to do when your setup refuses to function properly. Not only is your warranty useless in this country, but chances are there is no one within five thousand miles who can repair your machines, let alone obtain necessary parts. All things considered, use your shipping allowance for Florentine leather boxes or French antiques. You will save yourself heartaches in the long run. Take it from someone who learned the hard way.
3. Perhaps the simplest way to solve the standards problem has been pioneered by a small Florida company named Instant Replay (2980 McFarlane Road, Suite 210, Coconut Grove, FL 33133; phone: (305) 448-7088). For under $500 this outfit will modify your own VTR with a device they call the Image Translator (or they will sell you a basic Quasar or Panasonic unit for around $1,000 with the Image Translator already installed). What this bit of electronic wizardry permits you to do is to put your German VHS tape in your modified American VTR and see the picture on an unmodified American television. In terms of simplicity, this is clearly the ultimate solution. Not surprisingly, however, there are some drawbacks. The biggest problem for us Francophiles is that the Image Translator is really designed more for PAL sources than for SECAM. While PAL tapes play in color, SECAM tapes play only in black and white. Nor is the picture as crisp as many people would prefer (though for language teaching it is certainly adequate, especially since it is accompanied by an unmodified original sound track). What happens if you have repair problems I can't say, but my experience suggests that local facilities usually avoid modified machines.
4. For most, it seems clear, the best solution will be the multistandard video-tape recorder bought in this country. Varying from the PAL/SECAM machines sold in border regions throughout the world to five-system extravaganzas with instruction books in Arabic, the multistandard video-tape recorder can be an extraordinary teaching aid, but it can also create headaches without number for the naive buyer. The difficulties involved in buying a multistandard video-tape recorder nearly all stem from one fatal flaw of international distribution: the companies that make the machines in many cases refuse to import them into the U.S., thus immensely complicating questions of product information, warranty coverage, parts availability, and so forth. Call Hitachi USA and they will tell you that Hitachi does not make multistandard machines for sale in the United States. Try Akai and you will get the same

answer. Yet I work with a Hitachi multistandard receiver and an Akai multistandard VTR at home, and the University of Iowa has half a dozen in its language building. Call 50 reputable video dealers around the country and you will find only 10 who claim to be willing to sell you a multistandard VTR. Five of these will have only one brand, two will "know where they can get just the machine you need" (but they'll still be saying the same thing a month later), two will have a tantalizing choice of overpriced machines, but next to no information on what each one does, and the remaining dealer will be the only one who can really answer all your questions about technology--but all of his superlatives will be reserved for the model he used to have but can't get any more. Somewhere in that pack is all the information you need as well as the one recorder that matches your needs perfectly, but my experience suggests that you are unlikely to find those two desiderata met by a single phone call.

What should you look for in a multistandard video-tape recorder? In terms of features, the choice should of course depend on the use to which you plan to put the VTR. Whatever your particular needs, however, be sure to follow the cardinal rule of multistandard VTR purchase: make absolutely sure that the machine you are buying will play the video cassettes to which you have access. As a general rule video vendors know more about domestic machines than the more complex multistandard affairs, so they will not necessarily have all the right information on the tips of their tongues. What's more, most of the dealers who handle international television products sell primarily by mail to customers who are suspicious of anything but "factory-fresh merchandise in unopened cartons". In short, many salesmen would rather sell you an unopened carton than open the carton to check out the operating instructions in order to answer questions over the phone. Whatever you do, make sure that you have the right to return the unit if it will not in fact play your tapes. The same goes for warranties. Don't let a vendor tell you that there is no warranty at all. Serious outfits will insist that their suppliers provide them with a proper warranty, along with information about parts sources and repair facilities. It's easier for a dealer to get this information than it is for you, yet you're the one who will suffer if your unit stops working and no local service center will attempt a repair.

During the years that the University of Iowa has been working with multistandard VTRs, we have been in contact with numerous vendors and bought from two. Besides learning to solicit information about warranties and repair facilities, we have grown increasingly aware of the need to ascertain whether a vendor is touting a machine he actually has on hand, or only one which he's heard of, or thinks he can get, or hopes he can find. If salesmen often know little about the capacity of machines they have on hand, then how much less will they know about units they have never seen? Months can be lost waiting for a non-existent machine to come over the horizon. The list of suppliers appended to this article, while hardly exhaustive, may help you to locate the units you need.

Besides those listed there are certainly many others. In particular, the three-quarter-inch market is totally separate from the half-inch market, in that manufacturers tend to sell and support their own three-quarter-inch machines to a professional clientele. If you (or your language lab) are interested in three-quarter-inch equipment, the best approach is simply to call the major manufacturers (Sony, Panasonic, etc.) and get locations for retail outlets.

I wish I could say that there are numerous machines that will handle the typical problems of a globe-trotting, multilingual academic. There aren't. Two years ago, we bought the first machine to come on the market that could handle NTSC, PAL, and SECAM (including French SECAM)--the Akai VS-2EGN--with the conviction that many other similar machines would follow. The sad truth is that only one other machine, to my knowledge, has replicated, let alone superseded the VS-2EGN, and to make matters worse, Akai has taken that unit out of production. I understand from Sam Fuhrer that there is now a VS-3EGN, but it does not quite do everything that the VS-2 did (in particular, it will not record NTSC). Panasonic's most advanced unit still plays French SECAM tapes in black and white only. The new Hitachi top-of-the-line model, however, promises to carry multistandard VHS technology a step forward. A four-head machine with wireless remote control and Dolby noise reduction, this unit reportedly handles all the major standards and norms, and even provides three

speeds (2, 4, 6) for the recording and playback of NTSC tapes (the first multistandard machine to do so).

By and large, we have been very happy with the Akai, coupled to either a Hitachi 19" multistandard receiver (CMT 2060, which has of course also been replaced by a new model) or to a small Sony monitor. The resolution is of course not as good as on a high-quality single standard monitor (after all, the same screen has to handle the 525-line display of NTSC along with the 625-line configuration of PAL and SECAM), but we have subjected half-a-dozen setups to two years of students, research assistants, and faculty members without (knock on wood) a single minute of down time.

Surprisingly, the complexity of multistandard equipment does not drive prices out of sight. Expect to pay for a multistandard VTR about what you would pay for a commercial quality VTR (in the neighborhood of $1,000--though Fuhrer and International Wholesalers alike list some models for substantially less), while the monitor or receiver varies from $500 to $1,000, depending on size and quality (e.g. Fuhrer quotes a 20" Sony Trinitron 5-system receiver at $700). In short, you can equip your language lab for about the same price you would pay for a commercial quality VTR and monitor--and you can grace your living room with the same setup for little more than a typical home VTR/color TV combination.

5. While the multistandard VTR/TV combination provides an acceptable solution for home or occasional class use, it has serious drawbacks as a basis for general curricular use. Consider the case of the college teacher who recorded a program off the air in France for use in her civilization course back home. She talked her language lab into buying multistandard equipment which her 16 students employed with quite satisfactory results. So far so good. When our civilization teacher's language-coordinator colleague saw the program, however, the difficulties began. He decided that parts of one tape were perfect for the 12th week of the second-year program. Accordingly, he persuaded the dean to buy three more multistandard setups for the lab. While the lab director was delighted to have the added machines, she was in a quandary about copyright concerns. If she was uncomfortable about keeping the original tape longer than fair use standards dictate, she was quite certain that the university had no right to make and use multiple copies. Furthermore, she was experienced enough to know that copies made by hooking up one half-inch VTR to another leave a great deal to be desired in terms of quality (a problem which is only compounded by the inevitable losses in fidelity associated with multistandard equipment). After a few years of using sub-par copies in the second-year program, the language coordinator chose the conservative road and went back to using feature films in NTSC, in spite of his conviction that they are by and large too old, too long, and too difficult. But his fate was nothing compared to that of the poor civilization teacher. The precious tapes which she had begged and borrowed from all her friends in France were one day visited by the proverbial klutzbird: one was erased, one was torn and twisted, and another had the final minutes of the Rose Bowl recorded over the end of the Mitterrand-Giscard d'Estaing debate.

Moral of the story: a significant problem of scale exists with foreign video use. The minute your tape has to be used by a class other than your own, it must either be copied or handled by someone less trustworthy than yourself. One way to overcome some of the difficulties of scale is to bypass the multistandard approach entirely, converting PAL and SECAM tapes to NTSC rather than playing them in their original standard. Now, before you shriek "Eureka! Why didn't he tell us that was possible to begin with?" you might like to consider the economics of the conversion approach. Effected by a professional-quality device that costs close to $100,000, standards conversion (or transcoding, as it is often called) costs anywhere from $200-$250 per hour when obtained from one of the few commercial laboratories equipped for standards conversion. Quite obviously, this approach does not constitute a real solution for any but the most precious and essential materials. Nor does purchase of a standards converter appear a likely option for most campuses.

Nevertheless, at the University of Iowa, we have for two years been building our programs in international and foreign language education around a standards conversion approach. While we continue to use multistandard equipment for preview, selection, and research purposes, we no longer give students (or classroom instructors, for that matter) access to original PAL or SECAM material. Instead, all programs destined for student consultation or classroom use are converted to NTSC, a process which involves minimal loss of fidelity (thus facilitating the creation of multiple copies when pedagogical circumstances and copyright clearances warrant). Since access to originals can be restricted, we have succeeded in avoiding tape erasure, breakage, and excessive wear. At the same time, we have been able to make tapes available to anyone with a VHS player. Eventually, the conversion approach will facilitate campus-wide distribution of international television materials through the library, the International Center, the Foreign Language House, and the Language Media Center.

Now, it is of course utopic to think that the solution adopted at the University of Iowa will suit more than a handful of large, internationally oriented universities. (Indeed, we know of no other university equipped for standards conversion.) For this very reason, and to the end of fostering cooperation in materials collection and development, the University administration has agreed to make access to standards conversion available at cost to other educational institutions under certain conditions. If you have material to which you own the copyright, or for which you have copyright clearance, we will be pleased to arrange for standards conversion at cost (at present approximately $25/hour plus blank tape) if you will give us permission to make a copy for our growing international television archive. Eventually, with the help of outside grant money and continued University support, we expect to be able to open this archive to researchers and teachers from other institutions. In every case, however, use of archived materials will be restricted to use at the University of Iowa.

ACCESS TO INTERNATIONAL TELEVISION MATERIALS

Being able to play video tapes from abroad may facilitate use of materials you have already acquired or that an occasional visiting lecturer may bring, but it hardly solves the general problem of access to materials appropriate for use in a broad range of courses throughout the curriculum. Here again, numerous strategies have been tried, most with a frustrating mixture of success and failure. Fortunately, however, this is a rapidly developing field, one which will have changed radically by the end of the decade. The approaches outlined here are thus eventually to be supplemented by new access channels bound to open up in coming years.

By far the most common approach to acquiring international television materials in the past has been to depend on already established distribution networks in this country, primarily those associated with feature films. Indeed, there is a growing fund of film materials available for purchase by individuals and institutions alike. In addition, commercial catalogues are usefully complemented by the rental collections of the various consular services (FACSEA, Goethe Institute, Japan Foundation, etc.). Nevertheless, it must be recognized that feature films have severe drawbacks as teaching devices. Besides being too long for comfortable classroom use, they often present a skewed view of the culture, unduly many linguistic difficulties (slang, technical vocabulary, in-jokes, etc.), and, all too often, a well worn sound track that compounds the other felonies.

Increasingly, short video tapes from both American and foreign sources are coming onto the market. Often designed specifically for language instruction, these entries promise to solve many of the problems traditionally associated with feature films. At the University of Iowa, for example, we have produced four short films of the "Little Red Riding Hood" story for use in our second-year German and French classes (the Perrault version, in both German and French, with images from the Epinal folk tradition; the Grimm version, in both German and French, from modern German drawings). Soon to be distributed for use at other campuses around the country, these short

films are especially appropriate for classroom use in lower-level language courses. Like foreign feature films distributed in this country, they are available in NTSC for use on American standard video-tape equipment.

For the more adventuresome, the obvious sources are to be found abroad. Besides off-air recording (done by a friend, on a rented VTR, or as part of an exchange), many other sources should be considered. From home movies to commercially distributed video tapes, nearly every country now offers a broad spectrum of video materials to the innovative and assertive instructor. Foreign commercial sources in particular deserve a long look, since they offer unsubtitled materials, often including the items of topical or cultural interest that American distributors systematically eschew. Be warned, however, that most foreign video-tape outlets will not send prerecorded tapes to addresses outside of their country (usually for copyright reasons). This is where a friend on the spot can make an enormous difference.

Beyond traditional American film sources and direct acquisition in foreign countries, there remains one alternative which promises in the not too distant future to provide a wider selection of materials especially appropriate for pedagogical use. Over the years, numerous attempts have been made to provide direct access in the US to foreign television materials. The French, for example, not only sponsored the short-lived but spectacular Telefrance, they also tried (through the now defunct agency entitled Interaudiovisuel) to make selected French television programs available on video tape to American educational institutions; indeed they even attempted to beam French news to interested public television stations through an international hookup in Boston. Yet today, with the exception of the Spanish International Network on cable, a rare local program in major metropolitan centers, and French, Spanish, and Russian via satellite to those with receiving equipment, there is nothing but English on American televisions.

In order to rectify this situation, the University of Iowa has begun to work with foreign governments and television producers to make selected programs available for educational use on a rental or lease basis. Initially from France, Germany, Spain, and perhaps Italy, available programs will include everything from monthly news compilations and documentaries to children's programs, serials, game shows, and other examples of each country's programming. While a limited selection of programs will be available for the 1985-86 school year, we expect to begin broad distribution of a wide range of programs only during the 1986-87 school year. Distributed on a choice of formats in NTSC, these programs will in general be without subtitles, as they appeared in their country of origin (though some programs will be available as well in a subtitled version). In many cases, scripts and/or classroom materials will be supplied with the video tapes. Eventually, we hope to develop a national clearing house not only for the collection and distribution of educational-use international television, but also for the development and distribution of pedagogical materials meant to accompany specific video tapes.

In an important way, the questions addressed in these pages are the wrong ones. What we should really be talking about is how to use foreign television programming in our teaching (not only in the teaching of language, but across the curriculum, from journalism to linguistics, and from political science to women's studies). Unfortunately, before these all-important questions can be addressed, the practical concerns of technology and access to programming must be solved. At the University of Iowa, we are anxious to share our experience with others interested in this fast-developing field. As the recipient of a U.S. Department of Education Undergraduate International and Foreign Language Program grant, we have had the opportunity to develop pedagogical strategies for the use of international television in numerous departments across the campus. Primary among methods used has been the extremely flexible computer/video interactive system, which allows video tapes to be exploited fully in a way that is challenging for students yet economical for instructors. As we move into the next stage of our activities, the constitution of a national consortium for the exploitation of international television materials, we look forward to establishing contact with other teachers or researchers interested in any aspect of international television. If our experience can be of help to you, if you are interested in our standards conversion or distribution services, or if you would like to share your experience with us, please write to the Project for International Communication Studies,

University of Iowa, Jefferson Building, Iowa City, IA 52242. As co-directors of PICS, Jim Pusack and I will be pleased to learn of your interest.

PARTIAL LIST OF SUPPLIERS OF PAL, SECAM, AND MULTISTANDARD EQUIPMENT

ABACO International Shippers, Inc.
2020 North Racine Avenue
Chicago, IL 60614
Tel: (312) 871-6100

Specializing in sales to departing servicemen and other personnel, ABACO carries a surprising variety of merchandise (right up to multistandard projection televisions). We have not bought from them because they provided no warranty, but that may have changed now.

47th Street Photo
67 West 47th Street
New York, NY 10036
Tel: (800) 221-7774; 223-5858; 223-5661

One of the big advertisers in the Sunday *New York Times*, 47th Street Photo usually includes a selection of multistandard machines in its catalogues. Certainly worth checking out.

Sam Fuhrer (The Cartridge King)
825 West End Avenue
New York, NY 10025
Tel: (212) 749-0961

We have bought numerous machines from Fuhrer, who returns calls quickly after you leave a message. While Fuhrer is not a technician, he is a former academic with an interest in expanding his university business. We have found him prompt, straightforward, and in general quite helpful.

Intercontinental Televideo Inc.
13 West 36th Street
New York, NY 10018
Tel: (212) 947-9097

While I only spoke to this outfit once (their prices at the time seemed high to me), they appear to have a solid interest in the multistandard market.

International Wholesalers of Miami
17866 Ipco Road
NE 5th Avenue
North Miami Beach, FL 33162
Tel: (800) 327-0596

We have bought units from International Wholesalers on more than one occasion. While their prices tend to be very good, it is not always possible to distinguish between machines which they have on hand, and which can be delivered immediately, and machines that need to be ordered from elsewhere, thus entailing potentially prolonged delays.

SATELLITE RECEPTION OF FOREIGN LANGUAGE PROGRAMMING

Lee Lubbers, S. J.[1]

The advantages of ease of using satellite-transmitted foreign language programming available in North America are outweighed only by the potential of satellite technology for enhancing instructional programs. SCOLA International was founded in 1983 by educators and others meeting at Creighton University. Purpose of the organization is to advise and assist educational institutions on how to obtain, install, and utilize satellite receiving equipment, and to seek to make available transmissions in languages not presently available.

Satellites were made for schools. Satellites are whirring away up there 23,400 miles above the equator constantly transmitting material and programs that schools can't live without--and the most obvious and richest resource is the foreign language networks available.

You've seen by now a number of "backyard" dishes dotting the country. That phenomenon is testimony to the general availability of satellite television. Your school and your language teachers (among others) can and should be receiving what education needs and wants from satellites right now just as well. Here are some simple facts:

1. The FCC deregulated Satellite reception several years ago; that means it is all right for you or anyone else to receive transmissions from satellites (with permission).
2. Satellite reception is legal.
3. Satellite reception technology is manageable even for grade schools and nursery schools.
4. Satellite reception equipment is cheap; deregulation has created an industry which boomed and made prices plummet unbelievably low.
5. Satellite dishes are beautiful because of what they make possible; besides, they exude an aura of high technology and sophisticated science and make your school look important and serious; parents, students, administrators, board and faculty members feel you must be doing a really great job if you have even *one* of these things.

There are two Spanish-language networks available very easily right now: Spanish International Network (SIN), and GALAVISION. Any dealer can haul a "dish" over to your school tomorrow and show them to you. He can also show you the Radio Canada CBC French Network. When you get serious about French, you can get another French Network (TCTV) by applying for and paying for a decoder. You may already be able to get things like BRAVO from your local cable company for school use; BRAVO has indisputably the finest foreign films in the world--all with English subtitles. It's only on in the evenings, but for schools you can tape the programs along customary conditions. BRAVO has regular occasional German, Swedish, Italian, etc., movies.

When your satellite reception gets a little more advanced you can get into some other language experiences: Russian is available "live" and direct from Moscow throughout North America--17 hours of TV and 24 of radio--internal networks transmitted via satellite to Siberia. The satellites are a series of elliptical orbiters making their apogee turnarounds above Mansel Island, Hudson Bay. SCOLA Headquarters at Creighton University, Omaha,

1. Lee Lubbers, S. J., is Director of Telecommunications and Campus Cable Network of Creighton University, Omaha, and founder of SCOLA (Satellite Communications for Learning International).

Creighton University's array of satellite receiving antennas make it possible to bring foreign language programming, including Russian, to classrooms and campus dormitories via the university cable system.

Nebraska, manufactures a turn-key automated computerized tracking system for this 24-hour Russian service. SCOLA provides various degrees of assistance to help you get Russian--anything from showing you how all the way to putting the whole system in boxes and shipping it to you (and/or installing it for you).

We at SCOLA Headquarters have been using this Russian programming since 1982; the auto system is perfectly dependable; the reception is perfect.

SCOLA (Satellite Communications for Learning Worldwide) was founded in May 1983 by educators and others attending a conference on Campus Satellite Systems at Creighton University. The point of the conference was to share what we at Creighton had learned in the course of installing a multi-dish earth station, with channels carried on a campus cable system built entirely by students. Thus, students in dorms and classrooms were able to watch continuous, up-to-date programming in Spanish, French, and Russian, in addition to C-Span and other cable services of interest to educators. Language laboratory directors and others attending that conference were able to witness first hand the programming available and the ease with which a satellite dish can be installed. They learned, too, that there are no legal barriers to most satellite reception, beyond occasional community restrictions on placement of dishes.

Today, SCOLA counts some 700 educational institutions among its members, and has applied to the Annenberg Foundation for a grant to establish an uplink which would provide programming in languages not presently available via satellite in North America to any institution or household with an earth station. The turnkey system for tracking the Russian satellite Molniya first developed and installed at Creighton is being made available at low cost to other interested institutions. A "Self-learning" system has been established on the Creighton cable system in which students can tune in at scheduled hours for lessons in Russian, French, Spanish, Italian, German, and Modern Greek and follow each series of twenty-one lessons with a self-test on the computer. Some of SCOLA's offerings in Russian, French, and Spanish may soon be available to the Omaha community at large by agreement with Cox Cable Company, which plans to utilize the public service channels available to provide this international service to schools and interested citizens.

SCOLA has continued to sponsor a spring Conference. The conference for May 1985 featured demonstrations of new ways to teach languages by utilizing satellite reception, as well as hardware demonstrations, discussions of legal issues, demonstrations of available foreign language programming, and International Color Standards.

SCOLA headquarters office at Creighton University is modestly funded by Exxon Educational Fund to assist and advise participating educational institutions in setting up satellite reception. For further information, and to receive SCOLA's newsletter, write to SCOLA, Creighton University, Omaha, NE 68178, or phone (800) 228-7212.

SELF-PRODUCED VIDEO TAPES IN SECOND LANGUAGE INSTRUCTION

Junetta B. Gillespie[1]

The advantages of self-produced video tapes for language teaching are discussed, as are some techniques for producing useful materials at low cost--and without going abroad.

Perhaps because of a strong tradition of developing computer-assisted instruction, the Language Learning Laboratory of the University of Illinois has also placed a strong emphasis on development of our own video materials, as opposed to acquiring and utilizing available tapes. When our present site in the Foreign Languages Building was opened in the early 1970s, it came complete with a small studio and control room, and shortly thereafter, a film chain for transferring 16mm film and 35mm slides and a Umatic editing system were installed.

For a time, the studio was shared with another campus unit, and the Lab's video operation was handled by our Technical Division. In 1979, a committee was established to assess the operation and its potential, and at the recommendation of this group, a professional staff position of Video Coordinator was established. This is where I entered the picture (figuratively speaking) and many of our very talented faculty, teaching staff, and students began to enter the picture (literally).

As Video Coordinator, I was charged with the responsibility of putting our facilities to use on behalf of second language learning. Initially, I wondered what essential purpose video might serve in teaching second languages, and suffered from occasional envy of my counterparts in Veterinary Medicine and Chemistry for what seemed to me the relatively obvious and compelling role for the medium in teaching their disciplines. I wondered how I would go about producing things in languages I didn't understand, with no production budgets, and in a facility which allowed for only modest production styles. Furthermore, even if we had field equipment, how could we serve foreign languages among the cornfields and neocolonial facades of our campus and community?

In order to inspire others, I had to convince myself; to this end, I did a literature search. While I found some excellent reports of excellent projects, most of them dated back to the days of broadcast TV, poor quality and expensive reproduction systems, user unfriendly playback systems, the "teacher shortage", and a consequent mind set that televised instruction had to be a "whole-job" enterprise. Productions had to be "professional" and of "broadcast quality"; fully scripted; with elaborate, realistic sets; and every production had to be developed by a large and well-paid team as part of an extensive research project (usually, of course, well-funded by some benevolent foundation or government agency).

I found, however, that some pioneers had, in fact, been applying the medium in creative and technologically up-to-date ways (cf. Berwald 1976, Crouse and Noll 1980, Ecklund and Wiese 1981, and Keilstrup 1980). Other reports of interest described teaching methodologies and techniques in which it seemed video, though it had not been utilized, might well have assumed a vital and labor saving role (cf. Asher 1969; Elkins, Kalivoda, and Morain 1972). Other sources (Brown 1980, Corder 1966, Cornfield 1966, and Morain 1978) helped to relate the potential of the medium to prevailing trends in language teaching and to the use of visual materials in the classroom.[2]

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1. Junetta Gillespie is Video Coordinator of the Language Learning Laboratory of the University of Illinois at Urbana-Champaign.

2. For a fuller discussion, see Gillespie 1981.

Finally, consideration of the importance of non-verbal communication led one toward the inescapable common sense observation that yes, we do always *see* people in a context as they speak to us or to each other; and that kinesics and proxemics provide many essential clues not only to emotional tone, but also to socially appropriate and acceptable communicative behaviors.

Gradually, faculty, teaching associates, and teaching assistants began appearing with ideas for projects utilizing the medium. These pioneering types had fairly firm visions already of what the medium could do to enhance their classroom teaching or curricula and some had already produced materials for classroom use. Our standard working method for production began to evolve. The instructor/designer of the materials acts as producer, rounding up "talent" (almost always unpaid) from among colleagues and students; writing scripts (or structuring situations); bringing in the more esoteric props not available in our studio; and often producing the necessary title cards and graphics. After a "script conference" with the producer, I round up a crew, put up scenery, set the lights, and do a shot plan.

Once these early projects were finished, their creators shared their materials by demonstrating them for colleagues in teacher training classes or colloquia. In addition to "word of mouth" endorsements, major projects were written up in our LLL newsletter, *Notes from Underground*. This set other teachers thinking about things they could do with video. All in all, an incredible amount of time and expertise has been donated--without even any professional rewards that I am aware of beyond some opportunities to demonstrate materials at conferences--to producing video materials in support of classroom language learning.

Mostly we have worked with no budget (but with the tremendous luxury of free studio time). Our equipment, with the exception of our new editing system, passed its heyday early in my tenure. Rehearsal time is minimal, and the cast tend to vanish after an hour or two because of commitments to teach or attend seminars. Our productions do not look like CBS or PBS; they are, simply, the best we can do with the time, talent, and equipment we have available. Not all of them have been "hits", but a fairly large proportion of the tapes we have produced have been used again and again through the years, not only by the producer/teacher, but by colleagues both here and, in several cases, at other campuses.

Here are a few examples showing the range of materials we have produced: Professor Seiichi Makino, with the aid of teaching assistants in the Japanese language program and other volunteers from the campus and community, produced 20 lessons, some with several scenes, to accompany a text he has written for first-year Japanese. The video-taped segments provide a cultural context for the lexical content of the discourse. These video "lessons" form a continuing story with a plot line revolving about four chief characters--two Japanese students and two American students. The first 10 lessons take place at a university in the U.S. where all four are studying; the second 10, in various "Japanese" settings, as one of the U.S. students goes to live with a Japanese host family. All of the scenes were taped in our studio during two hour periods on Friday afternoons during one semester; they were fully scripted; and directed from a shot plan based on an interlinear English translation of the script.

In our attempts to simulate authentic settings in a small studio setting and with no budget for props, we arrived at a production style I call "semi-realism" which has reappeared in much of our work. By "semi-realism" I mean something halfway between realism and pantomime, in which we attempt to provide enough of a setting for the viewer to be able to contextualize the event in time and space and in terms of the activities being carried on. A chair is a chair, and a floor cushion a floor cushion, even though they might not be "authentic" in every case. We feel our students are intelligent enough to extrapolate from "suggested" settings to "real" settings should they be fortunate enough to study or live in the country whose culture is being depicted. Not that we wouldn't prefer real settings, but if we held out for them we could not have produced the library of tapes we have, and students would not have benefited from them, as I assume they have, since the tapes are used over and over through the years.

Tony Silva, formerly a Teaching Associate in the University of Illinois Intensive English Institute, produced several series of tapes in our studio as part of carefully designed modules centering on various language functions (Silva 1983). Tony's work, too, has had a lasting influence on our production styles. He has insisted on the use of a single camera (a style we find is rather controversial) because this allows for maximum spontaneity, particularly in terms of non-verbal behaviors, on the part of his "talent". Instead of a script, Tony and the on-camera participants, who were usually selected from among his teaching colleagues in IEI or from among graduate students in ESL, worked out "scenes" illustrating variations of particular language functions, including differences in status and register and encounters that are "successful" or "unsuccessful" in achieving their communicative goals. The video director works from a prediction on the part of the "talent" as to their movements through space, and from an "outcue" which is, at least in paraphrase, agreed by all to represent the end of the encounter being taped.

Kristin Lems, with Tony Silva, has produced similar dialogs for listening comprehension. *Listening in Everyday Situations* uses multiple cameras, closeups, and a somewhat higher degree of "realism" in props and sets. Lems and Silva selected the situations portrayed in this series by asking students in ESL classes what situations they most needed to master linguistically; they chose "telling a joke", "renting an apartment", "getting a bank loan", "handling an insult", and "narration". Kristin also brought a pair of very delightful grandparents into the studio one Saturday to tell stories, and to listen to stories; these tapes not only provide practice in listening comprehension, but provide students with a model for inter-generational dialogues in English.

Sévérine Arlabosse, who participated in our French Department's graduate student exchange program with the University of Dakar, with the cooperation of University of Illinois graduate students from several francophone African countries has produced a video tape entitled *L'Afrique en français* which includes dialogues, lectures with slides, interviews, and readings. These tapes benefited from the wealth of information available from participants and from the presentation of variants of French accents and forms of expression not readily available to many U.S. students. I have to admit this series contains the only piece of video tape produced under my direction of which I have no technical criticisms, and which in fact is one of my favorite video tapes of all time--that in which Yabou Sambe recites the poem "Afrique" by David Diop, a reading of that text which never fails to send chills up my spine (the phenomenon Emily Dickinson rightly termed the only true test of poetry).

Professor Alice C. Omaggio, who coordinates our elementary and intermediate French courses, and several teaching assistants in these courses have produced a number of tapes designed to go with chapters of the text she co-authored, *Rendez-vous* (Muyskens et al. 1982). Special lesson materials have been prepared to accompany most of these tapes, which include scenes in post offices, restaurants, clothing stores, banks, airports, hotels and other settings. Among these are "survival skills" tapes produced by Josie Ponterio, now at St. Lawrence University. Josie Ponterio has also produced two tapes of "arguments"--one on politics and one about women's liberation. We have found extraordinary acting talent two floors above us in our French Department, including exchange assistants from France, and other graduate students. Professor Fernand Marty and Mme Denise Guback may be singled out for having donated their time to appear in a number of tapes; I suspect it would be difficult to find more talented (and linguistically knowledgeable) performers anywhere at any price.

Our ESL teacher training course, taught by Pearl Goodman, comes into our studio every semester for an orientation session about our video facilities and services and some "hands-on" experiences with cameras.[3] The orientation has paid off handsomely in terms of some outstanding tapes produced by teams of students from the class for use in their "practice lessons"; these include a toothpaste commercial (designed to illustrate the use of superlatives), mimes (for performatives), cooking demonstrations, and even a fairly convincing "shower scene" (to lead into a lesson on notetaking) where we used rain sound effects and hung a shower curtain from a string stretched

3. Readers are referred to Goodman's article in this issue of *Studies in Language Learning*, which is pertinent to all second language teacher training, not just ESL.

between two pieces of scenery. Fine acting completed the illusion. Several of the students participating in these video tapes have gone on to produce master's projects making significant use of the medium. For example, Peggy Qureshi is currently developing a set of listening comprehension modules based on specially prepared and video-taped lectures by distinguished University faculty members. The lectures deal with aspects of the various disciplines involved as they related to life and education in the United States.

Among many other tapes produced locally and used in our classes have been a "French Cabaret" produced by French teaching assistants, which included songs and sketches and was taped during the performance; *Japanese in a Day*, situational sketches again produced by Professor Makino; and *Spanish for Agricultural Purposes* by Professor Mainous (discussed in this issue).

Another major project for 1985-86 is production of a series of video segments showing native French speakers in a variety of carefully structured situations, most of them demonstrating a functional use of language such as inviting, greeting, introducing, telephoning, ordering in a restaurant, and checking into a hotel. These tapes are especially designed to accompany the second edition of the text *Rendez-vous* (Muysken et al. forthcoming) and the publisher of this text is subsidizing our out-of-pocket production costs. The tapes, however, should be useful in other classroom contexts and at other levels. Professor Alice C. Omaggio, co-author of the text, is supervising pedagogical aspects of the project.

The LLL Video Labs are also at work on an ongoing project involving development of an interactive computer/video-tape pilot lesson utilizing tapes of various models for greeting and getting acquainted in French based on situation and participant status. As in the case of Tony Silva's modules, the "Scenes" were developed through improvisation. These lessons begin with the video tapes and allow the student to approach toward comprehension and emulation of authentic dialog through a variety of media (sound and sight; sight only; sound only; text with sound; and text only.) Lesson modules centering around each variation of the basic situation will include vocabulary and idioms, grammar, cultural context, and non-verbal communication. Tapes were shot with one camera, but with separate speech-by-speech closeups of the basic dialog for utilization by students as models for pronunciation, as keys for generating appropriate responses, or simply as slowed-down versions to aid beginning students with comprehension. The "generic" tapes are also utilized "as is" for classroom playback. Eventually we hope to produce more tapes presenting models for participants of unequal status, as well as similar treatment of other language functions. We have recently acquired a new interface which will allow us to "window" computer text and graphics on the same screen with video tapes; this technology, which syncs composite and RGB signals, will allow for a more elegant presentation of lesson materials, as well as opening up new possibilities for presenting those materials.

These self-produced video tapes are cited as examples of what can be done with (1) little or no production budget; (2) a minimum of props and sets; and (3) a minimum of time. Most of these productions could have been done fairly effectively with a single camera and recorder, though multiple cameras move us closer to what most would regard as professionalism and the potential for closeups and editing do allow for more interesting and "professional" tapes.

I have not included any mention of numerous other forms of self-produced tapes including class skits (wonderful for generating language practice and for "breaking the ice" by getting students working together in informal task-oriented ways often involving a lot of laughter); taping lectures, so that they can be available in future semesters; taping interviews with distinguished visitors; and taping special events (such as an evening of French farces produced by our French Department). All are useful and easy and inexpensive to produce.

The fruits of this work over the year, in terms of my own sense of the advantages of producing your own tapes, can be summarized in the following observations:

1. Self-produced tapes more than make up in liveliness and spontaneity and interest for what they may lack in terms of polished production. It is just plain lots of fun to see your own teacher or TAs or classmates performing on camera.
2. Producing your own tapes allows you to include exactly what you, as the teacher, want to include, and at the level proper for your own students and teaching goals.
3. Self-produced video tapes need not be expensive. It's nice to have a studio, but if you don't, useful tapes can still be made with a single camera and consumer-style equipment. Careful planning of shots and in-camera editing can help to compensate for lack of editing equipment.
4. Where it is appropriate to pedagogical purposes, do consider the possibility of improvised, as opposed to scripted, materials. The advantages of this approach are that amateur "talent" can usually be much more convincing while improvising than while reciting memorized scripts; studio and taping time is much less because fewer retakes due to forgotten lines will be necessary; and the discourse will tend to be much more natural. Scenes should, however, be carefully structured, not only with regard to situational aspects, but also to the point of providing a history of the relationship between the participants and a description of their respective statuses.
5. Video tape is such a rich medium that different teachers may use the same piece of tape in many different ways and at different levels, thereby making it "their own", and making the low-cost productions highly cost effective.
6. If you can find talent who are poised and fluent, you can provide much more authentic models of "real" discourse than you will find in available tape. Movies and TV dramas are scripted and acted, and most plots and situations (one hopes) tend to bear relatively little resemblance to real life.
7. In some cases, it may be quicker to produce your own tape than to find suitable available tape, a process that may necessitate hours of searching and editing.
8. Making your own tapes allows you to use them as you wish, in, for example, computer/video lessons. You can also put them on community public access cable or campus cable and make copies for students or for colleagues at other institutions. (Be sure to get appropriate releases from all your on-camera talent.) When we have tried to get permission to use commercial film segments, outrageous prices have been quoted. If one is going to go to the trouble of developing lesson materials around video tape, using self-produced tapes insures that you can edit and use the tapes in any desired way, and share them with others.

A number of institutions are exchanging self-produced tapes on an informal basis. The time seems ripe for institutionalizing some sort of centralized computer catalog of such tapes so as to facilitate inter-institutional sharing. In the meantime, I predict that, at least at our institution, self-produced tapes will remain an important factor even as our supply of available tapes from abroad continues to increase.

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WHERE'S THE VIDEO--A REVIEW OF SOURCES FOR FOREIGN LANGUAGES

Jacquelyn Tanner[1]

This question will be approached (and some answers given) in five parts: (1) general sources for materials; (2) the names and addresses of instructors who have produced materials for commercial distribution; (3) the names and formats of instructors who have developed specific techniques for using video in the classroom; (4) the names and addresses of companies that provide materials that can be adapted for use in the classroom; and (5) the titles of a number of standard resources for more information. As with any project, this is not a complete listing; rather, these notes and comments, based primarily on Georgetown University experience, are a starting point. Hopefully, another list will extend this one as a resource for finding specific video programs for the classroom.

COMMERCIAL AND NON-PROFIT INSTITUTIONAL SOURCES FOR VIDEO MATERIALS

Standard sources for audio-visual material for many years and now for video cassettes, too, are:

A. Chinese

Joint East Asian Language and Area Center (Room 200 Lou Henry Hoover Building, Stanford University, Stanford, CA 94305) makes available 25 Office of Education-funded video tapes in Mandarin with Chinese subtitles. Sixteen of the tapes have scripts for language lessons.

B. ESL/EFL

1. National Association for Foreign Student Affairs (1869 19th St., NW, Washington, DC 20009) has a listing of 16mm films and video cassettes of interest to foreign students and their advisors.
2. National Geographical Society, Educational Catalogue (17th and M Streets, NW, Washington, DC 20006; phone: (202) 857-7000) distributes 16mm films and slide programs on national parks and museums.
3. Washington International Center (Meridian House, 1630 Crescent Place, Washington, DC 20009) offers video tape dealing with American cultural themes for use in training programs.
4. Palomar College (Community Services, Research and Television, San Marcos, CA 92069) produced a series of classroom approaches to teaching English as a Second Language and Adult Basic Education. Write for the overview, ESL/ABE Classroom Strategies, if you are interested.
5. Heinle and Heinle Publishers (286 Congress Street. Boston, MA 02210) Distributes *Living in New York*, an EFL video with text and audio cassettes produced by Nelson Filmscan. Cost is $250.

C. French

1. FACSEA (972 Fifth Avenue, New York, NY 10021) is an excellent source of French material. Their catalogues are available for $2, which covers postage and handling, and lists 16mm films and video cassettes that may be rented or purchased. A new contemporary audio-cassette series called *Radio*

1. Jacquelyn Tanner is Director of the Language Laboratory at Georgetown University. This compendium is an updated version of one originally appearing in the NALLD JOURNAL (Spring/Summer 1983).

France has been added to the catalogue as well as episodes from the French television program *Apostrophes*.

2. Dr. Bernard Petit (Department of Foreign Languages, SUNY College at Brockport, Brockport, NY 14420) offers *Laurence Wylie in Peyrane - 1983*, $90. English narrative with some French, Review in *NALLD Journal*. Also available is *France from Within*, 60 minutes, 11 programs, $125.
3. NEH Institute, Television Department, SUNY at Albany, Albany, NY, is an excellent and inexpensive source for contemporary interviews in French.
4. *Scholastic Magazine* (50 West 44th Street, New York, NY 10036) provides the French program *Toute la borde*.
5. CBS Fox Video (2705 Industrial Park Drive, Farmington Hills, MI 48024) distributes John Rassias' *Contact French and Accent French*.
6. Films Incorporated Education (1213 Wilmette Avenue, Wilmette, IL 60091; phone: 800-823-4222) distributes a BBC production of eight video cassettes, *A Vous la France* ($1,305 for VHS) and *La Marée et ses secrets*, a French mystery series with student reader and teacher's guide ($455 for VHS).

D. German

1. Goethe House, German Cultural Institute (1014 Fifth Avenue, New York, NY 10028) is a good source for films, tapes, slides, and new video materials produced by U.S. teachers of German.
2. German Educational Television Network (666 Fifth Avenue, New York, NY 10022) did provide a monthly news program with beginning and intermediate sound tracks which were a favorite of teachers and students at Georgetown. Hopefully, GETN will receive new funding and be back in circulation next year. Other titles are still available.
3. Embassy of the Federal Republic of Germany (4645 Reservoir Rd. NW, Washington, DC 20007; phone: (202) 298-4000 extension 323) has catalogues of educational and documentary films which are loaned to schools for non-commercial presentations. Orders are addressed to: Modern Talking Picture Service, Inc., 711 4th Street, NW, Washington, DC 20001. Phone: (202) 659-9234.
4. Austrian Institute (11 East 52nd St., New York, NY 10022; phone: (212) PL9-6165) offers films and slides of historic and tourist information.
5. INTER NATIONS, Kulturelle Tonbanddienst (Kennedyallee 91-103, D-5300 Bonn 2, Federal Republic of Germany) is a valuable resource, although their material is primarily audio cassettes and slide and sound programs. There is no copyright problem in putting this slide/sound material onto video cassettes for classroom use.

E. Hebrew

Devin Productions Inc. (150 West 55th Street, New York, NY 10019) offers 15 programs of *Hebrew with Simon Tov*.

F. Japanese

1. Nippon Hoso Kyokai (NHK--similar to PBS and BBC) Radio and Television Culture Research Institute (2-1-1 Atago, Minato-Ku, Tokyo 105, Japan) also has a West Coast distributor: Institute of East Asian Studies, Publication Office, University of California, Berkeley, CA 94820. A catalogue can be ordered from either address. The video drama, *Tonari no Shibafu*, presents culture and current language use.
2. The Asia Society, Education Department (725 Park Avenue, New York, NY 10021) offers video cassettes in VHS and Beta formats. Each video cassette contains two programs designed for secondary

schools called *Letters*, which promote an understanding of Japanese culture. Each video cassette costs $17.50. English narrative with some Japanese.

G. Russian

1. L. Korolev, Foreign Relations Department (12 Korolyou Street, Moscow, USSR). Catalogues are available from *Soviet TV Presents...* on documentary films and "Great Names of Russia"; the format is PAL/SECAM, the cost is about $240 per hour; write for details.
2. Linguitronics (P.O. Box 9504, Arlington, VA 22209, attn: Ms. Sherman; phone: (703) 920-7098), has over 50 titles on Russian history, geography and culture. These video programs should be previewed before purchase for content and relevance. However, the 30 titles in the series *We Speak Russian* have been very good for classroom assignments. Review in *NALLD Journal*.

H. Spanish

1. The Embassy of Spain, Cultural Office (4200 Wisconsin Avenue, NW, Suite #520, Washington, DC 20016) publishes the booklet "Spanish Visual Aids".
2. The Public Broadcasting Services (475 L'Enfant Plaza, SW, Washington, DC 20024) had an inventory sale this spring of titles that interested many teachers with limited budgets. The regular PBS Video Catalogue is available with both rentals and purchases. From the Bilingual Children's Television Service comes the Spanish and English series *Villa Alegra* which is still aired regularly on PBS stations. The Spanish "Sesame Street" should not be overlooked.
3. Ediciones del Norte, (Box A130, Hanover, NH 03755) offers a series of video-taped interviews with contemporary hispanic writers.
4. The Embassy of Spain, Information Office (785 National Press Bldg., Washington, DC 20045) has a listing of films and slides available for loan to schools.
5. Language Plus (4105 Rio Bravo, El Paso, TX) offers *Survival Spanish*, produced by Cheryl Gordon and Ana Luisa Salas-Porras for $69. The tape is one hour in length, and offers basic vocabulary and conversation.

I. Methodology

1. Sky Oaks Productions (19544 Sky Oaks Way, Los Gatos, CA 95030) offers "Motivational Strategy for Language Learning", which demonstrates James Ascher's techniques for immersion programs.
2. Alpine Film and Video Exchange, Inc. (1024 North 250 East Street, P.O. Box 1254, Orem, UT 80457) has about 15 video tapes available for teacher training programs and for classroom use.

J. Miscellaneous (Several Languages)

1. The Nelson Filmscan (Nelson House, Mayfield Road, Walton on Thames, Surrey, Kt12 5 PL, England) is producing a series of video cassettes and workbooks for English language courses. One rival to BBC productions is *It's Your Turn to Speak: Living in New York*, and *Switch on* in both British English and American English that presents daily functions in a new country. These episodes promote vocabulary development and speaking practice, as well as provide an informative visual guide for new cultural adaptations. Nelson Filmscan has developed an Arabic program with video and computer aspects. In the U.S. it is available from Heinle and Heinle Publishers, Inc. (286 Congress Street, Boston, MA 02210).
2. The Time Life Film and Video Catalogue (P.O. Box 644, Paramus, NJ 07652) lists a few language programs: in French, *Tout Compris* and *Ensemble*; in Spanish, *Zarabanda*, *Spanish Turmoil*, *The*

Ultimate Machine, *The Ascent of Man*, and *Civilization* are but a few of the Spanish version titles listed in the index.

3. TV Ontario (Box 200, Station Q, Toronto, Ontario, Canada M4T 2T1). Write to Susan O'Connor, Information Officer, for the educational network catalogues and the booklet "See for Yourself" Creative Television in the Elementary Classroom. Four research reports on the use of television for language instructors are available from TV Ontario, Office of Project Research, $2.50 each.
4. The Library of Congress, National Endowment for the Arts, the National Gallery of Art--Extension Service, Washington, DC and the ULSL National Park Service films from Harpers Ferry Historical Association (P.O. Box 197, Harpers Ferry, WV 25425; phone (304) 535-6881) produce and distribute audio visual programs in art education that are loaned free to schools. Sometimes the sound track is available in a language other than English. Write for their catalogues.
5. BBC English by Radio and Television (Bush House, London WC2B 4PH Telex 265781; Cables BROADBRIT; Phone 01-240-3456 extensions 2931/2866) offers videos, including Spanish *Zarabanda*, French *Ensemble*, Italian *Buongiorno Italia*, Greek *Language and People*, Russian *Language and People*, and other English programs with textbooks and audio cassettes. Stateside distributors: Video Forum, Jeffrey Norton Publishers, 145 East 49th Street, New York NY 10017, and Films Inc., 733 Green Bay Road, Wilmette, IL 60091; phone (800) 323-4222. David Curland, at the University of Oregon, wrote for BBC/Films Inc. an informative teacher's manual for the BBC Foreign Language Series that is relevant to most A-V materials.

Many different programs are available from BBC distributors. A demo cassette with excerpts from the 1982 programs on English teaching is available and worth tracking down to see the kind of programs now available for all language programs. The familiar formula of "prepare, present, and follow-up" for using visuals in the classroom is well presented in the BBC pamphlet "Using Video in the Classroom" along with a useful approach to incorporating video into a school system. Quoting Joe Hambrook of BBC, "by showing the language in action, video presents situations for the teacher to utilize at the appropriate level and time".

A recent joint venture between BBC and Sarah Silverson of the University of Minneapolis is a 30-minute video mime program for language learning, *Speak Easy*. It contains 14 short video mime sketches in which two characters interact. By observation, students at any level can discover appropriate language for a given situation. The Teacher's Guide by Sarah Silverson, Jan Smith, and Mark Landa is well defined and offers suggestions for incorporating materials into the classroom. Language students at Georgetown seem to enjoy the active participation this program encourages as well as their own expansion of the basic ideas. The University of Minneapolis has other video programs for independent study, but not for foreign languages.

Another BBC program popular with EFL classes is Suzanne Griffin's production of *Follow Me to San Francisco*, a mini-drama for intermediate levels. Reviewed in *NALLD Journal*.

MATERIALS DEVELOPED AND DISTRIBUTED BY UNIVERSITIES AND INDIVIDUALS

Many teachers who have successfully produced their own material find that their work is of interest to commercial developers.

A. ESL/EFL

From the University of Colorado at Boulder, Jean Sims and Patricia Wilcox Peterson put together five graded lectures for intermediate ESL/EFL classes. The dialogues are clear, the workbooks are easy to use, and the separate audio tape and teacher's manual provide a good working package. (Two minor distractions that Sims and Peterson might avoid in future productions are: (1) obvious script reading,

and (2) non-standard format visuals.) Prentice Hall provides the textbooks. Reviewed in *NALLD Journal*.

B. French

1. Virginia Hules and Jane Baier of the French Department, Wellesley College, Wellesley, MA 02181, put together an informative program several years ago for NALLD and suggested a video exchange network similar to the Central States Exchange promoted by Tom Goldsworthy. They have now on the market a series of video cassettes to accompany *Comment peut-on Eire Français*; the textbook is from Holt, Rinehart, and Winston.
2. Margo Kaufman (University of California, Davis), has produced six French Language video tapes to introduce and reinforce grammar. Three of these were first prize winners at the *Journée de travail* organized by AATF. These tapes are available from EMC, the University of California, 2223 Fulton Street, Berkeley, CA 94720. A new title from Dr. Kaufman is *First Class Encounter*, an all-French teaching sampler.
3. Michele Blin (French Department, Georgetown University), received a grant to bring in guest speakers for a Gestalt Francophonic Culture course offered during the fall of 1982. Some of these programs can be duplicated; Dr. Blin should be contacted for information and titles.
4. Yale University (Pierre Capretz), and Wellesley College (Barry Lydgate), and WGBH-TV Boston have received a grant from the Annenburg/CPB Project to produce a French television course for Fall 1986. To be filmed in France, the project will explore current technologies applicable in language learning that also provide the linguistic and cultural materials necessary for the student. The program will include video, audio introductory tapes, textbook study guide, and instructor manual; plans also include adaptations with the computer and the video disc.
5. The University of Illinois Language Learning Laboratory (G70 For Langs, 707 S Mathews, Urbana, IL 61801; phone: (217) 333-9776) is currently producing videotapes to accompany the text *Rendez-vous* (second edition) published by Random House. Professor Alice C. Omaggio, co-author of the text is pedagogical consultant for the production. The tapes should be ready for distribution in June 1986.

C. Greek

John Rassias, Dartmouth College, used his unique teaching style to demonstrate 13 episodes of *Demotic Greek*. Dean James Alatis of Georgetown University has high praise for the Rassias series.

D. Portuguese

A new Portuguese video course will be out in 1986. Under a grant by the National Endowment for the Humanities to the Latin American Institute of the University of New Mexico and co-sponsored by the Roberto Marinho Foundation and Globo Television Network, this project will develop, over the next three years, material for the teaching of the Portuguese language and the culture of Portuguese speaking countries. Designed for the first two years of Portuguese instruction, the material will consist of two volumes of 48 units. Each unit will be accompanied by a 20-minute video cassette. The video cassettes will be composed of material taken from mini-series, shows, soap operas, TV courses, and documentaries, as well as segments designed especially for this program.

The American writing team includes professors Jon Tolman of the University of New Mexico and Ricardo Paiva of Georgetown University (co-directors), John Jensen (Florida International University), and Nivea Parsons (University of Arizona). The video production team, from the Roberto Marinho Foundation, consists of directors for production and creativity, a screenplay writer, and experts in graphics, lettering, etc. The finished product will be submitted to a group of four linguists at the

Pontificia Universidade Catolica de Sao Paulo, to Professor Clea Rameh (Georgetown University) and to Professor Francisco Gomes de Mattos (Universidade Federal de Pernambuco), who will act as consultants. Once the program is completed, it will be tested at eight departments of Portuguese in the United States, in addition to those of the writing team, before being released for distribution.

E. Miscellaneous

Under a Title IV grant, Dr. Bowen, Georgetown University, has video-taped specialists for the National Resource Center for Translation and Interpretation. German, French, Italian, Portuguese and Spanish speakers describe either their specialties or their training programs for qualification as interpreters. These video tapes are of primary interest as approaches to interpretation and translation; however, advanced language students can use them for listening comprehension. Several of the video tapes have two soundtracks, i.e. two languages. These tapes are available from the Georgetown NRC.

INSTRUCTOR-DEVELOPED TECHNIQUES AND METHODOLOGIES

While there are many commercially-packaged programs of video tapes with accompanying material readily available, many teachers prefer to develop their own programs for reasons of economy and curriculum flexibility. Using their own slides or non-copyrighted materials from other organizations, instructors have used filmchains in area audio-visual centers or simple camera and projector set-ups to prepare programs on specific topics. Permission may be given from commercial producers to transfer 16mm films and slide sound programs to video, which allows more frequent use of expensive software materials without damage or without reserving an audio-visual room. One of the obstacles to fully using a new language without visiting the country is learning to read "between the lines", the non-verbal communication of body and sign language. The wider availability of video programs provides a more natural context for interaction in the language and culture being studied.

1. Theresia Reimers, Hollins College, Virginia, uses the video camera frequently to provide material for her language classes. Dr. Reimers' sessions during the FLEAT Conference were well attended as she demonstrated role playing and skits in the classroom, as well as some innovative cooking shows in French and Russian.
2. Carol Barber, University of Western Ontario Language Lab, London, Canada, N6A 3K7, shared three delightful programs that she produced by putting popular stories or information with narration and music onto video cassettes. These simple but effective programs made with students attracted considerable interest and enthusiasm during the FLEAT Conference.
3. Robin Lawrason, Temple University, has been promoting and producing video presentations by specialists in specific topics for a new interdisciplinary Intellectual Heritage Program.
4. Brian Head at SUNY uses films on video in the Portuguese classroom for cultural, social, and civilization programs that could not be presented well in other formats. The status of Brazilian copyright is unclear; use caution in copying Brazilian films.
5. Two Georgetown teachers, William Crawford and MaryLee Giblon, from the English as a Foreign Language Department, finished a video orientation for new students that was 18 months in the making. Their project covered script writing and storyboard development in the classroom and video-taping with students as actors. They demonstrated the video tape at TESOL 1983 and would be glad to share their experiences with other teachers.
6. Lee Lubbers, Creighton University, 2500 California Street, Omaha, NE 68178, has given several programs on the use of satellites as sources for foreign language programs. SCOLA is the organization helping to provide both information and foreign language programs to schools. Write to Lee for membership information.

VIDEO FROM SATELLITES AND PAL/SECAM TRANSFERS

1. PICS (Project for International Communication Studies), University of Iowa, Iowa City, IA 52242, which is directed by Professors Charles Altman and James Pusack, has a project to help provide international TV materials to Ametical schools at the lowest possible cost. *French Panorama* is a monthly comilation from Antenne 2 French television news. Cordell Jepson (AV Center, E205 Seashore Hall) can transfer PAL or SECAM tapes (VHS or 3/4 inch) to NTSC for $48 for each 30 minutes, or $90 for 60 minutes.
2. Lee Lubbers (Telecommunications Center, Creighton University, 24th at California, Omaha, NE 68178; phone (402) 280-4063) conducts an annual conference on the use of satellite reception as a source for foreign language programming. SCOLA (Satellite Communications for Learning International) was founded at the first Creighton conference and provides information and technical assistance to educational institutions interested in establishing their own earth stations. SCOLA is also seeking funding to establish an uplink for international programming.
3. Victor Aulestia, Department of Instructional Media Resources, University of Maryland Baltimore County, Catonsville, MD 21228 (phone: (301) 455-3208) has announced that a French language television magazine, produced in the Antenne 2 studios in Paris, is available on the third Wednesday of each month at 2 p.m. EST on WESTAR IV, transponder 10D, Channel 19. The program is jointly sponsored by Antenne 2 and the University of Maryland Baltimore County.

FILM AND VIDEO COMPANIES WITH MATERIAL OF VALUE FOR THE LANGUAGE CLASSROOM

A. Arabic

Michael Peacock (Video Arts TV, 68 Oxford St., London, WI, United Kingdom) distributes a ten-part series of documentaries on the Arab world entitled "The Arabs, a Living History". This has English narrative but enough Arabic to be of interest and value to Arabic language courses.

B. French

1. Kote Blanche Productions (113 West 69th Street, Cut Off, LA 70345) offers Cajun French films.
2. Tamarelle's French Film House (110 Cohasset Stage Road, Chico, CA 95526; phone: (916) 895-3429) has VHS and Beta cassettes for sale.
3. International Film Bureau (332 S. Michigan, Chicago, IL 60604) has the French programs *Aujourd'hui* and *Chroniques de France*.
4. CBS Fox Video (23705 Industrial Park Drive, Farmington Hills, MI 48024) has two John Rassias cassettes: *Contact French* and *Accent French*.
5. Antenne 2, Une Semaine en France, McLean Company (7112 Benjamin Street, McLean, VA 22101; phone: 703-442-7548) distributes newscasts of special productions for $165 per one hour cassette, (VHS or Beta); transcript $20.

C. Japanese

TeleJapan/USA (964 Third Avenue, third floor, New York, NY 10199) offers *Japanese Language Educational Videotapes*, consisting of skits and grammar reinforcement ($1700) and *Japan Today*, cultural programs with English narrative ($1,200).

D. Russian

Park's Intervideo (545 Ortega Street, San Francisco, CA 94122; phone: (415) 731-3695) distributes Russian films on videotape.

E. Spanish

1. RMI Media Productions (120 West 72nd Street, Kansas City, MO 64114; phone: (800) 821-5480) lists Spanish functional and career-oriented programs.
2. Cinta Video (Spanish), (55 Summit Avenue, Sea Cliff, New York, 10579; phone: (212) 246-7788).
3. Museum of Modern Art of Latin America, (889 F Street NW, Washington, DC 20006; phone: (202) 789-6021) has programs on art and literary figures in Spanish.
4. Teacher's Discovery (Div. of American Eagle Co., 1130 East Big Beaver Rd., Troy Commerce Center, Troy, MI 48083-1997; phone: (800) 521-3897). Distributes video tapes of Spanish commercials for $45 and travelogues in English, $45, (VHS and Beta Formats).

F. Swedish

Music Acoustics Committee, Royal Academy of Music Blasiehomstorg 8, S-11 48 Stockholm, Sweden. "Fiberoptic Observations of Laryngeal Dynamics" instructional film.

G. Miscellaneous

1. Phoenix Films (470 Park Avenue, New York, NY 10011).
2. EMC Corporation (180 East 6th St., St. Paul, MN 55101).
3. Northeast Conference Films (P.O. Box 623, Middlebury, VT 05753; phone: (802) 388-4017).
4. Corinth Films (410 East 62nd Street, New York, NY 10021). (Foreign films with English subtitles.)
5. National Film Board of Canada, (16th Floor, 1251 Avenue of the Americas, New York, NY 10020; phone: (212) 586-5131).
6. Hollywood Home Theatre & Budget Video (4590 Santa Monica Blvd., Los Angeles, CA 90029; phone: (213) 660-0187). (VHS and Beta.)
7. Films for the Humanities, (P.O. Box 2053, Princeton, NJ; phone: (800) 257-5126).
8. Bauer International (119 North Bridge St., Somerville, NJ 08876; phone: (201) 526-5656).
9. Cine World (13 Arcadia Place, Old Greenwich, CT 06870; phone: (203) 637-4319).
10. Cinema 5 (595 Madison Avenue New York, NY 10022; phone: (212) 421-5555).
11. Film Images/Radim Films, Inc. (17 W. 60th St., New York, NY 10023).
12. Films Incorporated (440 Park Avenue South, New York, NY 10019).
13. New Line Cinema (853 Broadway, New York, NY 10003; phone: (800) 221-5150).
14. New Yorker Films (16 West 61st Street, New York, NY 10023).
15. Omni Zoetrope (916 Kearney Street, San Francisco, CA 94133).
16. Tricontinental Films (333 Ave. of the Americas, New York, NY 10014).
17. Institute for Advanced Studies in the Theatre Arts (310 West 56th Street, New York, NY 10019). (Video and audio literature programs.)
18. Cable Films (P.O. Box 7171, Kansas City, MO 64113; phone: (913) 362-2804). (Foreign films with English subtitles, VHS and Beta, some programs on PAL and SECAM standards.)
19. Great Plains National Instructional Television Library (Box 80669, Lincoln, NE 68501).
20. National AudioVisual Center, (General Services Administration, Washington, DC 20409), two foreign courses on video which were done for U.S. military and diplomatic personnel. Each series contains

basic conversational programs with a cultural orientation program. *Spanish for Latin America* and *German*, text materials included, $555 for 3/4 U and $375 for 1/2.

21. Agency for Instructional Television (Box A, Bloomington, IN 47401).
22. Brittanica Films, EBEC, (425 N. Michigan Ave., Chicago, IL 60611).
23. Maryland Center for Public Broadcasting (11767 Bonita Ave., Owings Mills, MD 21117; phone: (301) 356-5600).
24. Children's Television International, Inc. (8000 Forbes Place, Suite 201, Springfield, VA 22151).
25. Cornell University, Television-Radio-Film Center, Martha Van Renssalaer Hall, Ithaca, NY 14853).
26. Polyglot Productions (136 Brattle Street, Cambridge, MA 02138). (New Foreign Films on VHS or Beta with subtitles at good prices).

STANDARD RESOURCES FOR FREE AND/OR INEXPENSIVE MATERIALS

1. Ruth H. Aubrey, *Selected Free Materials for Classroom Teachers*, Fearon, Belmont, CA. Revised biannually.
2. *Educators' Guide to Free Social Studies Materials*, Educators Progress Service, Randolph, WI lists free slides, audio tapes, and video tapes for use in teaching.
3. *Educators Guide to Free Films, EPS*, Randolph, WI.
4. *Educational Media Yearbook, 1980* (James W. Brown and Shirley N. Brown, eds.). Libraries Unlimited, Inc., Littleton, CO, is a valuable resource of addresses and media information as well as little known educational reports. This volume is well worth its cost ($25 from AECT).
5. *Audiovisual Marketplace, 1980*, R.R. Bowker Company, 435 pp., $29.95 identifies 25 areas of AV goods and services including hardware and software producers and distributors.
6. *Catalog of Museum Publications and Media*, (Paul Wasserman, ed.), Gale Research, 1980, $92.
7. *Chicano Film Guide*, (Emma Gonzalez, comp.), University of Texas at Austin, General Libraries, $3.
8. *Chicorel Index to Video Tapes and Cassettes* (Marietta Chicorel, ed.), American Library Publishing Co., 1978, $66.
9. *First Stop Study Guide* (Film as a teaching tool), December issue of *Media and Methods*, 1982.
10. ETIV (Educational and Industrial Television), C.S. Tepfer Publishing Co. Inc., 51 Sugar Hollow Road, Danbury, CT 06810 (December Issue, 1982).
11. MPE Audio Visual Source Directory, 1982, (Motion Picture Enterprises Publication, Tarrytown, NY 10591) is an excellent booklet with multiple listings that is mailed yearly to IALL members; this booklet contains addresses for both commercial and loan materials as well as equipment sources.
12. *NALLD Journal* (Bingham Humanities 16, University of Louisville, KY 40292), carries articles on the use of video and other techniques in language teaching, as well as reviews of new materials.
13. NICEM (National Informational Center for Educational Media), University of Southern California, University Park, Los Angeles, CA 90007.
14. Mary-Anne Vetterling (Modern Languages, Northeastern University, Boston, MA 02155) publishes a bibliography of video tapes available in Spanish; cost is $15.

USING "OFF-AIR" TELEVISION BROADCASTS FROM NON-U.S. SOURCES--SOME PRACTICAL SUGGESTIONS

Louis A. Olivier[1]

Authentic video documents produced for an audience of native speakers can provide a valuable complement to traditional, "packaged", teaching materials. Although the use of such documents requires careful selection and a substantial amount of preparation, foreign language teachers will find the task both enriching and less demanding by working in teams. The article suggests practical ways the teacher can more effectively use "off-air" materials, including information about how to select excerpts, the operation of play-back equipment, and the creation of lesson units. Two specific uses of off-air video are outlined: a one-hour class based on a commercial spot, and a week-long unit which uses an eight-minute excerpt from a French-Canadian documentary.

Next to travel abroad, television seems to offer the most complete access to the sights and sounds of a foreign culture. And when the video document has been produced by, for, and about those who are native to that culture, it has the additional quality of reflecting, a priori, something of its originators'--and presumably its intended consumers'--psyche, as well.

It hardly seems necessary to detail the potential uses of such a resource in the foreign language classroom. Nor is it my intention to argue the pros and cons of off-air video materials in great detail. There seem to me to be two or three major items on each side of the debate, if indeed there is a debate. As for the "pros", the most compelling arguments are, without doubt, *authenticity* and *variety*. Packaged audio tapes loaned or sold with textbooks have their uses, but the most banal conversation overheard on a Paris subway is more interesting. Packaged video programs like "Zarabanda", or "Guten Tag" (both filmed on location with native speakers) are excellent, but once you have bought them you have a finite resource. However authentic the speech and the locales shown you are, after all, watching a product made for an audience of non-native speakers. (The soap opera in "Zarabanda" is great fun, and American students respond very well to it, but I wouldn't want to see its ratings if it were run opposite "Dallas" in Madrid or Barcelona.)

However, off-air materials should not be seen as competing with either audio or video packages: their special value is as a complement to other electronic--and non-electronic--teaching resources. As a complement they have the weaknesses of their virtues, i.e. by their very authenticity, the fact that they have been produced for native speakers, they will seem to the first-time user to be far too difficult. Difficult not only for the student to understand, but for the teacher to adapt.

This has been one of the chief criticisms from those who are "in the trenches". It is a criticism which can't be dismissed lightly, even by enthusiasts like myself. There is no question that until we have done a lot more sharing of ideas and of materials through journals like this one and through professional conferences and workshops some teachers will probably continue to feel that adapting authentic materials for the beginning and intermediate classroom

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1. Louis A. Olivier (Ph.D., Johns Hopkins), is a Professor of French and was Chairperson of Foreign Languages at Illinois State University from 1980 to 1985. In 1983 he received a French government grant to study the use of video in the FL classroom. He has also been active in promoting greater collaboration between secondary and post-secondary teachers.

takes an inordinate amount of time and effort. (Many people felt something like that about learning to use a word processor--until they started using one.).

The fact remains, however, that using off-air materials is a more complex problem than "using" a textbook, or a packaged video course, for some obvious reasons. Although textbook selection can be confusing and exasperating, the selection once made turns out to be a whole world of selections: by choosing a book you choose a method, a lexicon, an approach to cultural material, a set of priorities as to grammar principles, a collection of visual aids, a voice or voices on the audio tapes, and even a set of personalities the students and you will have to live with for quite some time (those on whose conversations you will be eavesdropping). If you are happy with all, or even with most, of those selections made by the textbook writers you are fortunate, and they have saved you a lot of work, work which users of off-air video materials will have to do for themselves.

And as if that were not enough, the users of off-air video don't even have a set of catalogues to guide them. This is the other complaint from people in the trenches: where do we get access to this stuff?

In point of fact, not too long ago the problem of access was so great that we did not have the luxury of discussing method much. In 1973 when I was first introduced to the use of video in the classroom by François Marchessou, professor of English and director of the Audio-Visual Office of the University of Poitiers (France), we were unable to act on our plans to exchange materials because the cost of multistandard television equipment was prohibitive, as was the cost of having video tapes re-recorded (transcoded) so that they could be played on single-standard machines. [NOTE: The world is divided into several (competing) television broadcast standards or signals. For technical reasons a program which is taped with one kind of signal cannot be played or copied on equipment manufactured for a different signal. The three most common systems are NTSC (U.S., Canada, Mexico, Japan, among others), PAL (West Germany, Scandinavia, and most of western Europe), and SECAM (France, Eastern Europe, much of Africa, etc.).]

The situation is considerably simpler now, and various solutions are available. It is possible, for instance, to receive broadcasts in an increasing number of foreign languages directly through a satellite receiving dish. Some schools have been able to get federal funding assistance to purchase a dish commercially (Lincoln Community High School in Illinois, for one). Another Illinois school (Hall Township High School in Spring Valley) made a science project of building their own dish and received considerable national attention for their initiative. The cost of buying a dish has gone down steadily in recent years. One high school principal told me that the dish had cost about the same amount as the cheerleaders' uniform budget for a five-year period. The chain-link fence around the Hall Township dish cost more than the equipment behind it.

Video cassette recorders and monitors with adapters for the various international television standards are now well within the range of what some people have paid for single-standard (NTSC) equipment. A complete unit may now sell for as little as $1,500, and there have been ads in professional publications for single-standard VCRs adapted for multistandard use for even less money. With such equipment it is possible to play video tapes purchased abroad, or to exchange materials with colleagues in other countries. Offers of such exchanges have begun to appear in professional publications and will surely increase in number. (Keep in mind, of course, that copied materials may be subject to restricted use according to copyright laws.)

As the use of video increases we are sure to see large organizations like FACSEA (for French) and official cultural agencies, as well as commercial suppliers, increase the number and improve the variety of their offerings. Video catalogues will soon be almost as common as textbook catalogues. And, of course, there will be more independents who will produce invaluable and low-cost cultural material modeled on Bernard Petit's "Laurence Wylie in Peyranne-1983" (AATF National Bulletin, vol. 10, no. 4, April 1985, p. 17).

In short, the argument from scarcity can soon be dismissed as a valid reason not to incorporate off-air video in the foreign language classroom. Which brings us back to the matter at hand: using, not getting.

EQUIPMENT

Technical data on video playback equipment, satellite dishes, and related hardware can be obtained from media resource centers, university and commercial television stations, local retailers, trade magazines, and so on. Assuming that the reader has access to foreign video materials in tape form I will concentrate here on the equipment the classroom teacher will have to manipulate.

You will need, of course, a video cassette recorder (VCR) and a monitor. The VCR should be equipped with a *pause* or *freeze-frame* feature. Some of the older VCRs may not have this feature; you will miss it. Some machines have a counter on the instrument panel, while others have a counter which can be projected over the image on the screen when you want it. This is a great help both in preparation and during classroom use. You should also do your best to get a VCR which comes with a hand-held remote-control device, preferably wireless. This "remote" should have controls for fast forward and reverse as well as a pause button. If you are obliged to work without a remote be sure to place the VCR at waist level on a desk or table alongside the monitor. I have seen teachers groping for switches on a VCR placed under a monitor on a wheeled cart: awkward, not very dignified, and it's not even aerobic. Be careful lifting the VCR (you may want your media services person to do it for you), but don't be afraid to move it into a position of optimum convenience for you.

Video equipment can hardly be called user-friendly. Strictly speaking it is *user-indifferent* but some teachers take its indifference for hostility. Students in my methods course on occasion have actually walked around the table to operate controls because they unconsciously felt too intimidated to turn the VCR so that the controls faced the side on which they were standing. Don't try to use video in the classroom until you are thoroughly familiar with the controls. You should not have to stop and look at the buttons or switches. If you can drive a car with automatic transmission or can type you can learn to use the VCR controls or remote by touch alone. The ideal technique, which will have the effect of making the image primordial and the equipment virtually invisible, is to be sure the talking never stops while the controls are being operated.

CHOOSING MATERIAL

1. *Never work alone* if you have a choice. One of the unexpected side effects of selecting material is professional enrichment for the instructor. When they began working on video materials at the University of Poitiers, faculty members who were native speakers were astonished at how much they learned themselves and at how much there was to notice--too much for any one person. Two (or better yet, three) colleagues viewing the same broadcast will notice different things: one will remark recurrence of a grammatical structure, another vocabulary items, the third gesture or cultural content. If you think of it as a team project you might even want to divide the labor along such lines as these. If you are on your own you may devise a work sheet with columns entitled "grammar", "vocabulary", and "culture". By using the on-screen counter you can easily jot down a number in the appropriate column and later go back through the tape concentrating on one category or the other.

2. Don't be too ambitious: choose relatively short excerpts. The best results seem to come from intensive use of segments rather than the relatively passive viewing of whole programs. You can teach for an hour or more on the basis of a one-minute commercial. You can easily teach four or five class periods using one five- to eight-minute segment.

3. Don't be afraid of loose ends in content material. It doesn't matter that you have taken one scene from a teleplay, or one piece of a news report. If in the end students insist on seeing the rest, make it an out-of-class

assignment to be done after they have thoroughly mastered the excerpt. Programs you would never want to show in their entirety can yield surprising material: one of my methods students gave a lesson unit drawn from a French teleplay which I had decided was hopelessly maudlin and preachy. In the middle of this dull morality play the protagonist, suddenly promoted to a better-paying job, decides to use his raise money to buy a car after seeing his daughter's macho boyfriend drive off with squealing tires. The father is seen taking a driving lesson, choosing the car, driving it home with more pride than skill, and announcing his achievement to wife and daughter. Viewed in isolation this brief segment--perhaps five minutes long--stands alone quite well: it is funny, it is believable, it is culturally authentic, and it provides a range of vocabulary and expression which is both wide and idiomatic.

4. Don't worry about grammatical or lexical loose ends, either. There is no need to cover every conceivable aspect of even the briefest excerpt. Of course you can easily transcribe the entire script of a 30-second, or a one-minute commercial and you may wish to do so, but you can skim or entirely omit words or expressions you aren't ready for. If the excerpt is well-chosen the students won't mind. They are used to concentrating on "the good parts" of television programs and movies.

5. Give priority to culturally authentic material. There are uses for dubbed material, but I see them as a last resort. Non-anglophone North American television sometimes looks very much like its U.S. cousin, and the first time you see a Mexican family rushing off to buy a "Big Mac" or a family of *Quebecois* rhapsodizing over "Rice Krispies" it is great fun, but I think such material tends to reinforce an Americanocentric (sic) view of the world. However that may be, you can find a lot more to talk about in, say, a "Poulain" (=colt) chocolate commercial which shows us a Norman farm family leaving the breakfast table (and their Poulain hot chocolate) to hurry out to the barn and see their new colt.

SOME EXAMPLES (CHOSEN FROM FRENCH-LANGUAGE BROADCASTS)

1. Commercials. I have used with some success a Peugeot 30-second spot for a model called the "Z" (*La Zed*). The car drives a Z-shaped path down a snow-covered mountain road, then down a slope in the desert, then in traffic, and is parked. A voice sings "La Zed vous aide, vous aide. Elle se sent bien partout. Elle se faufile partout. Elle se gare n'importe où. La Zed vous aide, vous aide." (The Z helps you, helps you. It feels at home everywhere. It threads its way along everywhere. It parks anywhere. The Z helps you.) In each of the brief scenes there are crowds of people (skiers, Bedouins, Paris truck drivers and policemen), only some of whom are admiring the car. The scenery is varied as is the climate. The text is simple, all the verbs are in the present tense, and the vocabulary is idiomatic. For a quick review of object pronouns, however, it is eye-catching and ear-catching (after a few viewings the students were singing the ditty).

In this case, as with all such brief excerpts, I say little or nothing about what is coming. I tell the students to watch the first two or three times without worrying about how much they understand. I show the commercial once without interruption. I ask them, in the language, what is being sold (or advertised). That is usually, though not always, easy. During a second viewing I ask some simple questions about the visual content, e.g. pointing to the car, "What is this?" or "Where is the car now?" By use of the pause button I can "freeze" the image on the screen and ask questions involving vocabulary they already know (What is this?, What color is the house?, etc.). This use of the visual content can go on as long as you feel it is keeping their attention. Almost anything shot on location will yield a wealth of physical detail, objects, colors. With such a short item it will not over-tax the students' attention span to see the spot three or even four times before you begin to work on the audio portion. Although they are concentrating on the video, however, they are becoming accustomed to the sound track as well.

Next I repeat the audio portion by speaking it. (The difference between the spoken and the sung words has not created any special problems in my experience, but it does help students to hear the text from a live person in this first phase.) I have them repeat the words after me, leaving the opening image frozen on the screen. It may not be

necessary to do any translation. If they don't know the word for "help" (aider; La Zed vous aide.) you can mime it and do some simple substitution drills (I'm drowning, help me!, I help him/her., Who helps me?, Who helps you?, etc.). Even the less common verb "se faufiler" is not hard to teach by stopping the tape when the word occurs and tracing the movement of the car and by having students act out the movement among the desks.

At some point I usually stop the tape completely and work at the blackboard for a few minutes reviewing the order of object pronouns or the forms of the reflexive verbs. After a few minutes of blackboard work, and possibly some free discussion using the forms and lexicon of the video, I show the tape at least one last time just before the class ends. This usually sends at least a few of them out the class singing the commercial ditty. The hour goes very fast. The commercial itself lasts...30 seconds.

I want to stress at this point that it is absolutely crucial to *minimize time spent in passive viewing* by students. There should be no waiting. The equipment should be ready when you want it. Have the tape at the starting point of your selection so that all you have to do is turn on the machine when you are ready to begin. Once you have begun there should be no waiting while you look for a point on the tape: you can drive a car and talk, you can also rewind a tape and talk. You should never leave an image on the screen unless you are using it actively. Between showings the screen should be blank or the students' eyes will inevitably return to it, even if all there is to see is snow or glitches. (Such is the hypnotic power of the thing.) Don't be afraid to interrupt the video frequently after the second or third viewing of a short item and after the first viewing of a longer one. There should be a constant and rapid movement among three points: the TV monitor, the students, and you. With remote in hand you can move around the room with all the flamboyance of a Rassias if you choose to, and with a little practice your usual duet with the students can turn into a lively trio.

2. Excerpts from programs. These can be of any variety: news segments, documentaries, teleplays, quiz shows, etc. Interviews are generally too static to be used effectively. I try to avoid segments in which there is nothing but dialogue when the set is a studio sound stage. "Person-in-the-street" reports with several brief interviews work better than single-person interviews of political figures or celebrities. Whenever possible I look for material with information content as well as visual and linguistic impact. One of the most successful excerpts I have ever used in class was from a Canadian Broadcasting Company documentary about the making of the TV news: not only do students see backstage at the French television network (TF1) newsroom, they are also prompted to think about what constitutes news and how decisions are made about what news gets on the air.

In the case of a longer excerpt like this one, I prepare the students more than for commercial spot announcements, and I plan to use the video material as the basis of a complete unit of one week at least, with a test at the end. There is, naturally, more work to do preparing ancillary material like vocabulary lists, oral exercises and dictations, homework, and realia. If you can find video material which complements your textbook so much the better, but don't be afraid of using material which contains quite a bit of new vocabulary--when buttressed by the power of the image, vocabulary is more quickly assimilated than through simple in-class reading of a printed text with a comparable number of new words.

Before presenting my excerpt of "Derrière l'image", the CBC documentary just mentioned, I invite students to watch at least two of the national evening news programs for a few days in preparation (surprisingly few of them watch on their own). This allows me to bring the material from the video a bit closer to home, and to ask questions using the vocabulary learned (e.g. anchor man/person, logo, news, headlines, etc.). [NOTE: I should mention that the lesson materials for the use of "Derrière l'image" were developed in part by a group of secondary school and college teachers working together in the summer of 1982 in a seminar sponsored jointly by Illinois State University and Hall Township High School (Superintendent Walter Westrum).]

Before teaching this unit I prepare the following:

a. A primary vocabulary list of no more than 20 key words, *without translations*.
b. A secondary vocabulary list with another 15-20 words, also without translations.
c. Some True/False questions.
d. One or two dictations.
e. Some games to reinforce material learned from the tape.
f. Some take-home exercises, including at least a few questions based on ancillary materials to be given out in class (see below).
g. Ancillary materials (e.g. in this case, a page reproduced from a French television program listing).
h. One or more testing instruments.

Here is a sample week-long schedule based on an eight-minute excerpt from the CBC documentary.

Day l:

a. Give the students a general idea of what they are about to see, in English if necessary. Remind them that this is material prepared for native speakers, stressing that you don't expect them to understand right away but that by the end of the week they will be able to watch the tape and understand virtually everything at normal speed.
b. Play the tape once without interruption and without distributing any printed material to the students.
c. Call for questions. There will be either none or too many. (While answering questions rewind the tape without looking at the screen. Most modern VCRs have an automatic stop feature that will allow you to go back to the beginning of the excerpt without peering at the counter. If your school has editing facilities, you might record the excerpt twice back-to-back so that you can show it a second time without rewinding.) Don't try to answer everything, and *don't* translate. After about four to five minutes play the excerpt again. If the class is fairly advanced, or particularly attentive, you may want to let the tape run through all the way again uninterrupted. Otherwise, stop it to call attention to the key vocabulary items where they occur. (A practical note: when you start the tape again after a pause the sound may not come on immediately. You may need to practice backing the tape up slightly before starting it again. This will also let the students hear the vocabulary item again immediately. A "quick-find" reverse or "reverse search" feature allows you to back up without losing the image. It also adds a moment of comic relief. Students may clamor to go over a vocabulary point again just so they can see this backward movement. I'm happy to give them this little laugh along with the repetition.)
d. Distribute the primary vocabulary list and go over each word briefly in whatever way you usually introduce new vocabulary. Assign vocabulary exercises due the next day.

Day 2:

a. Do the vocabulary exercises in class, with questions or substitution drills based on the vocabulary interspersed.
b. Show the tape again, stopping it at the vocabulary items which gave the students the most difficulty. At this point you can stop the tape to call attention to other details. On the CBC documentary we see the reporters gathered in the TV news room to plan the evening newscast. The camera shows people scratching their heads, chewing their nails, gesturing and grimacing. This is an opportunity to go over parts of the body and body language with first or second year students. Again the pause button can be used to good effect to capture an expression or gesture which the students can be called upon to mimic. (A game of "Simon says" would fit in here.)

c. Just before the end of the class period distribute ancillary materials and further exercises, at least some of which should be based on printed documents in the foreign language. In the case of the CBC excerpt we simply copied two pages from a popular French television weekly guide. One of the exercises calls for the student to answer questions by consulting the guide, e.g. How many channels are there in France?, What are their abbreviations?, What time does programming begin?, End?, When is the news on?, What is on channel three (FR3) Thursday at 8:30 p.m.?, and so on. While looking for the answers to these questions the students will make discoveries of their own about things like which American programs are shown or what titles are given to American films.

Day 3:

a. Go over the exercises in class.
b. Discuss the ancillary materials. Give them a chance to tell about their discoveries. In the case of the TV guide I ask them about the nature of programming in general. If they aren't sure we go through the listing together. You can say a great deal about the role of television in French culture by this simple exercise--the lack of situation comedies, the rather negligible presence of quiz shows, or of sports events, the high number of "serious" programs, debates, etc., etc.
c. It is possible to skip the tape entirely this day, or to show it only once, with additional attention given to content (in this instance the question of what gets on the news and what doesn't).
d. Announce that there will be a test on the tape the next day following one (or two) additional viewings.

Day 4:

a. Show the tape once allowing for a few questions over difficult points.
b. Show the tape a second time without questions if time permits.
c. Administer the test. (I like relatively short tests of no more than 30 minutes, but the test can be longer if you limit yourself to one showing of the tape.).

Day 5:

a. Return and discuss the test.
b. Review the tape as needed. By now students should be able to understand everything in the excerpt. Point that out. If there is time you may want to show them something else from the same tape, making sure that the level of difficulty is not too great.

OUT-OF-CLASS USE

If you have a language lab or learning resource center where students can watch video tapes you can add an extra dimension to the use of off-air materials. Aside from the obvious--allowing students to watch the tapes on their own--it is possible to adapt the tapes for individual or, better yet, small group tutorials in two ways, both of which involve additional hardware. The most expensive and, for the time being, least accessible method is to link the tape to a microcomputer. The computer can be programmed to advance and stop the tape and provide instruction based on the tape. This is a big topic and cannot be treated here. The most promising use of *interactive* video involves video discs, but it will be a while before these are easily available.

The second way to adapt off-air tapes for the lab is through the use of a device called a character generator. This is a machine which is used to put subtitles on a video tape. It can be used to good advantage to put vocabulary items, questions, and even exercises right on the excerpt you have chosen. If you have editing/copying equipment you can make more than one copy of the same excerpt, one with no study aids, another with vocabulary items only, a

third with questions and exercises, etc. It would be possible in this way to make the same excerpt serve for different levels by varying the difficulty of the material placed on the tape by the character generator. This is a good way to get more from the tapes, but it is by no means essential.

CONCLUSION

Off-air video is not a new method making messianic claims and in search of adepts. It is a resource that can be integrated into virtually any approach to second language acquisition. I have no doubt that my approach, sketched out above, is anything but primitive. Once the most successful teachers decide to call on this resource there will be more sophisticated techniques developed and disseminated. So long as this resource is not transformed into pre-packaged units--a somewhat self-defeating use of the material--its use will involve greater time and effort than the preparation of class materials drawn from textbooks. If secondary and post-secondary teachers will collaborate in the preparation of tapes, however, they will not find the work onerous, they will see their own proficiency improve, and they will share their knowledge even as they are preparing classroom materials. The time spent, in other words, will be well spent.

SOME FURTHER READING

Although two of these articles specify university-level teaching secondary-school teachers will find them interesting.

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TV OR NOT TV?

Michael Danahy[1]

This article describes three ways of using video cassettes in L2 instruction: culture capsules commercially available, such as "Chroniques de France", the "Speakeasy" series from the BBC, and videos locally recorded off air. The advantages of using these types of materials are discussed, along with techniques for integrating them into classroom instruction and theoretical justifications for their use.

Video cassettes in the L2 classroom display many immediate and obvious advantages: for the mind they offer a procession of stimulating images in living color; for the ears a range of speaking voices at varied levels of language; and for the eyes, a fascinating glimpse of the non-verbal features of interacting in the foreign language, including the authentic and spontaneous lip movements and body language of natives (Jensen 1978). Video cassettes are quieter and easier to operate than projecting films or juggling filmstrips with cassettes and, in the long run, they will prove less expensive and more durable an investment than other forms of equipment and hardware. They give the look and feel of being an up-to-date part of today's world--a quality all too often missing in textbooks, which are often written several years before they reach the student in the classroom. But how can video be used effectively?

The President of Harvard has rightly said in his recent report to the Board of Governors that technology is only like the trucks that bring us food: they do not determine the quality of our diet and our nutritional values; they only get the stuff to us (Fiske 1985). So it is up to the users to determine "TV or not TV". In this article, I will describe three specific ways in which I have integrated video instruction into the L2 classroom, in the hopes that these experiences will help others to be successful and effective in their endeavors.

First, however, a brief summary of current data may prove helpful. A search of the literature suggests two things. First FL instruction with video cassettes is most advanced in Europe, where distances are small enough to permit recording broadcasts from one country to another (Harding-Esch 1982, Hill 1978, Odom 1976, Riley 1976). Second, in the United States, research in video-cassette instruction for L2 instructional purposes has flourished primarily in the field of English as a Second Language. Therefore, the instructor interested in learning what colleagues in the field are doing is best advised to consult the literature in this field (Allan 1984, Linke 1981, McLean 1975).

Some of this literature deals with aspects of video-cassette instruction that I will not consider in this article, namely, the studio production of video cassettes either for student instruction or for the training of language teachers, i.e. courses (like that produced by Rassias and CBS or *Ensemble* by the BBC) specifically designed to teach a particular language or language teaching methods.

CULTURAL CAPSULES ON CASSETTE

Description of Materials

The *Chroniques de France* series, to take one example, was originally produced in France and distributed in this country by the French Cultural Services. These five- to seven-minute color films with sound tracks were

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available on a subscription basis for a small fee. Each release focused on one topic of broad cultural and educational appeal. With the subscription came a printed transcript of all narrative voices in the film and sometimes those of persons being interviewed or directly recorded on camera. By now, some of these topics are outdated, but they included a range from Arman the painter to the manufacture of saxophones to the Observatory at St. Michel de Provence and the athletic accomplishments of Marie Debourse.

Some of the titles are now available either as films or as video cassettes from International Film Bureau. Since my university had purchased the films outright and since the French Cultural Services were no longer making or distributing the series, we were able to obtain permission to make one copy of several films in our holdings on video cassette for classroom use only.

Use of the Cassettes

The cassettes are used primarily for the development of listening comprehension and as cultural capsules. In class, of course, video cassettes are as efficient to operate as audio cassettes. The class can be grouped around the tube with no interference from a clacking camera. Most importantly, tapes can be quickly and quietly rewound for instant replay. This advantage is particularly useful for reinforcing actual progress in student comprehension, as well as the students' confidence that some progress has been made.

However, I do not play the tapes twice in a row. In between the two runs, we spend 10 to 20 minutes on various activities based directly on the script. Thus, the individual instructor is free to use the printed and visual material as the basis of a cognitive approach to grammar, or a series of TPR activities, or inductive, empirical vocabulary development. I very often use the script to devise a series of content questions geared to the ACTFL oral proficiency level of the students. Borrowing from the ALM repertory, I signal four or five different students to pose the same question in rapid fire succession to the same student. The person designated thus has time to assimilate the question and formulate an answer.

The questions can be simple yes/no or more complex types, but in all cases the class is being physically conditioned to benefit from the second showing of the tape. The mouths and ears of the audience are getting used to what they will be hearing and seeing on television and the psychological impact of recognition the second time around is usually forceful and favorable.

I have also devised written exercises based literally on the script. These are of four types:

10 yes/no questions

10 true/false questions

10 information getting questions

a cloze procedure

I, therefore, have the luxury, depending on my mood and the kinds of students I have, of choosing one or another of these exercises to hand out. It is to be completed during the second showing of the cassette. With this extra printed support in front of them, students can practice reception and comprehension skills with more precision. The questions, simple and short, are written to reward the effective listener or reader, rather than bedevil the most astute. After the second showing, moreover, these questionnaires can serve to focus a general discussion, or for further group correction, analysis, and processing, or even for more oral practice.

Another exercise type is the scrambled paragraph. Here two possibilities exist. The student receives either a set of sentences which paraphrase the content and summarize the gist of the video or, alternatively, a sequence of sentences directly transcribed from the sound track. But in either case, the sentences have been mixed up, or rearranged, and the student must reconstruct their appropriate chronological or logical order, by listening and/or reading for the gist, as well as attending to connectives. I have not described these activities in greater detail, because I am sure that most readers are already familiar with them, and because, in any event, most widely known L2 pedagogy and methods texts describe them in careful detail.

If these are the ways, in rough outlines, of using the video cassettes and script in class, out of class the instructor must make some preliminary decisions. He or she must take stock of the number of cassettes to be integrated into a course, the frequency and rhythm of their use, and his or her own philosophy, that is, the purpose for using them and the objectives that can be realistically attained in using them. Consciously or unconsciously, we all decide how much dependence on the printed script we wish to tolerate or encourage.

I am fortunate enough to have one cassette available per week. What I do, therefore, is set up a schedule whereby the students are progressively weaned from using the script to make sense of what they are hearing and seeing.

-Tapes 1 and 2: distribute the script a day ahead of the video presentation, so that the class may read it over at home and prepare for what they will hear and see.

-Tapes 3 and 4: distribute the script on the same day in class, just ahead of the presentation. This gives people practice in reading for comprehension within a controlled amount of time. I ask them, in either approach, not to refer to the printed word during the first showing, but to absorb what they can through their ears and eyes.

-Tapes 5 and 6: distribute the script after the first showing in class, but before doing any exercises or pattern drills. Students may rely on the printed test to help themselves through some fast paced oral/aural exercises.

-Tapes 7 and 8: hand the script out only after the oral/aural activities. People are being trained to rely on their ears to decipher signals.

-Tapes 9 and 10: now distribute the script after the second showing, as a way of meeting the needs of those who may feel that they have been getting nothing out of the "broadcasts".

After this point, I refrain from distributing the script at all. Thus the students are gently nudged into integrating sight and sound, whether from the classroom activities or the TV screen. Ultimately, I eliminate a second showing altogether, in which case, it is helpful at first either to have some oral preparation activities or pass out one of the four types of questionnaire or exercises in order to focus the attention of the listener-learners. After the single showings, I try to lead a general loosely-structured discussion of the video, its contents (at whatever level is appropriate for asking questions of this sort), or student reactions.

Advantages

The chief pedagogical, as opposed to technical, advantage of using video cassettes must inevitably lie in student responses to them. Video cassettes expose students in an enjoyable manner to language in a context that is as natural and as "live" as we currently know how to make it.

The second advantage of relying on video-cassette instruction applies more to the instructor. For it emerges as the method of choice for those who prefer an eclectic approach to choosing one of several ironclad methods. The instructor retains far greater control than over prepackaged text and tape programs. Because the videos were not originally targeted for a mass market as a lower level vocabulary and grammar instructional tool, they are adaptable to most teaching methods. That is, they may serve either as the basis of instruction or as an integrated supplement.

A third and final great advantage of video-cassette material is its controllable length. The *Chroniques de France* meet the criterion established by the research and experiments of Jensen and Vithner (1983:132) who state that the optimal duration for video material per lesson has proved to be three to seven minutes. Because the tapes in question are relatively *short*, short enough, that is, to be replayed during one class period, they enable students to perceive a difference between their first and second hearing. Through this process, they build that sense of confidence, progress, and achievement without which there is no motivation. Even those who think it boring to go over the same material twice in a row are usually willing to forego that objection if the visual material is rich and well done. The pleasure of instant replay is a part of today's lifestyle.

Theoretical Justification

Video cassettes expose students to what Krashen (1984; 1981:10-38) calls an "acquisition rich environment". For the scripts were written to convey messages of intellectual and cultural significance to adults. That is, the language was not tailored by overly protective editors artificially to provide redundant examples of selected lexical or syntactical patterns. They provide, instead, all the elements of the "I+1" situation that Krashen defines as ideal for genuine language acquisition. By this shorthand formula, he simply means that the student is receiving contextualized chunks of language input at a level somewhat above his or her current stage of conscious learning.

Generalization

My videos are in French. Nor are they the only ones available commercially. French Video (900 Broadway, Suite 600, New York, NY 10003) currently markets a particularly artistic and amusing collection of French TV ads. Because they come with a script, one may adapt these "shorts" in much the same ways that I have described above, either for language training purposes or for cross-cultural comparisons and analysis. The commercials are grouped around products and industries, which makes it easy for the instructor to divide them into manageable units and for the students to use them as models for making their own ads. In fact, for those who believe that Roland Barthes' analysis of advertising slogans and symbols in *Mythologies* offers a unique way to understand discourse, then TV ads become the privileged text for studying how a given culture uses language, as well as a way in to the linguistic features that carry meaning in that culture.

SPEAKEASY

Description of Materials

Speakeasy is a video cassette produced by the BBC and so named because the series of pantomimes it offers are designed to make it easy for the viewer to speak in the absence of actors who speak. The 14 skits on one tape meet the BBC's highest professional standards of artistic and technical excellence. Delightful piano music accompanies the superb acting and the dumb show usually takes on the flavor of an "old time movie". The entire package, which retails for $400 from Audio Forum, is accompanied by a complete, but compact, instructor's guide of 30 pages, containing detailed plot summaries, catalogues of the language functions brought into play, and excellent suggestions for using *Speakeasy* in a variety of ways and with a variety of instructional contexts and levels. Paradoxically, because it contains no language at all, it is well suited for the study of any language. Because mime is

the universal language, it is truly the all-purpose cassette. More important than simply making it easier for the viewer to speak in the presence of actors who do not speak is what the tape makes it easy to speak about. For the 14 situations that constitute the dumb shows are usually what proponents of the oral proficiency movement would call survival situations, many of them with a complication. These include situations like:

-introducing oneself to a member of the opposite sex

-ordering a meal in a restaurant

-learning to play tennis by asking and answering questions

-getting a taxi ride and getting lost

-buying a pair of shoes and finding out that they do not fit

-straightening out airline reservations.

Use of *Speakeasy*

The skits lend themselves to widely differing uses in a range of pedagogical settings and persuasions. They can form the basis for "homemade" pattern drills or spontaneous role plays either in small groups or in front of the entire class; on the other hand, these may be rehearsed for later re-enactment, or they can form the topic of written exercises or composition; and because they depict connected stories easily assimilated, they can form the substance for narrating or describing in past, present, or future time. As the basis of a chain story by everyone in class, the narrative may be written or oral, and proceed in chronological order or be related in reverse chronological order. In the latter case, each participant gets to use the introductory formula, "Yes, but before that happened, this happened..." Here the narrative chain resembles a backwards build up sentence in which the last element is uttered first, and the new material is added on to the most familiar part. Such a procedure makes it easier to recall the whole syntactical grouping. Seldom can a student go wrong and have nothing to say, for even the most inattentive will usually recall or find a detail to add in following this procedure.

Advantages

A *Speakeasy* broadcast efficiently transmits to the student sufficient material for language practice in context and for verbalizing all the visual messages received. The instructor thus secures a guaranteed minimum of raw material, which is not always the case with homework. When students do not do outside reading assignments, there is nothing to speak about. Like nature, *Speakeasy* abhors this vacuum and fills it. One brief broadcast supplies ample matter for guided language practice, as well as meaningful interchanges and communication, and the speaking practice is not linked to the reading habit, practice, or ability.

Theoretical Justification

The skits involve the viewers in what J. L. Austin (1975:121-132) has defined as performative or illocutionary speech acts. In this use of language, the speaker actually accomplishes a certain task, such as ordering, leavetaking, inviting, apologizing, reprimanding, expressing gratitude, and the like, by the speech act itself. To say something is to do something, because the language is meant to take effect or secure uptake. Because an illocutionary act invites response or a sequel, it goes to the heart of communicative competence; it involves the speaker in interpersonal exchange, rather than third person referential use of language. Television without words therefore helps the viewer to use words immediately to get the job done. The speech acts stressed by *Speakeasy* are those

suggested by the Council of Europe's definition of a threshold level of language and the functions that adults most frequently need to be able to carry out in a second language. Its philosophical underpinnings do not mean, however, that *Speakeasy* speaks only to true believers in the functional notional syllabus. Far from it. Conceptually, *Speakeasy* is consistent as well with CLL, Counselor Language Learning, associated with the name of Father Charles Curran (Stevick 1980:100-130). The instructor serves as a facilitator or resource person for the students trying to reenact the mini dramas. The teacher assigns the active roles to students, who work in pairs, to perfect the speaking parts. But the teacher as such remains offstage, outside the charmed circle as it were, to act only as a talking dictionary.

OF SOAPS AND OTHER OFF-AIR FOLLIES

The uses of television described above both require a moderate capital outlay of $50-$400. For instructors whose budget would embarrass Arthur Frommer, one option remains. And it combines several of the advantages and theoretical considerations of both approaches already discussed. Locally televised material can be incorporated into classroom activities. Create your own *Speakeasy* simply by televising without sound. If a VCR is available, you need only tape what you want at home ahead of the class and play it back with the sound turned off. In the absence of a home video machine, you may simply select a show being broadcast during the class and turn off the sound.

Use of Inaudible TV

With the sound of an actual television show or recording turned off, one can essentially carry out all the *Speakeasy* activities outlined above. In this case, however, the choice of what to air is problematic. Many instructors find that the afternoon soaps are most effective. Are the reasons obvious? If these soaps are not actually a way of life among young (and old) people, they are an institution. Millions know the characters, themes, and plots. Seventh graders and doctoral candidates alike, in English or engineering, talk volubly about them, predict their twists and turns, guess the outcomes, assess character and motivation, summarize the main events, describe the settings, props, and clothing, construct hypothetical situations, and argue about intention. In class, therefore, the characters are well enough known, the situations basic enough, the facial expressions strong enough, and the camera technique obvious enough to sustain various communication activities: questions and answers, discussions, role playing, small group writing projects. Perhaps the soaps are not on at the right time or you, like nature, abhor the vacuum that they represent. In this event think about taping commercials, game shows, or interviews for use in this manner. *The Price is Right*, with contestants from the class doing the bidding, while the sound is off, is ideal for practicing numbers and the names of objects or for shouting out orders. Likewise, the task of preparing a 30-second sales pitch usually energizes most students. Making up ads to deliver in the foreign language while the "real" ad plays on the screen often leads to great creativity from the "announcers" and delights the class, who can enjoy the foreign language as a spoof of Madison Avenue or the expression of the seller's personality. We all have a bit of the ham or huckster in us, especially in speaking a non-native language, and this TV activity gives an explicit outlet to it in the L2 acquisition process. Similarly, news clips or interviews featuring known personalities, like François Mitterrand, Catherine de Neuve, or Chancellor Kohl on the silent screen, can serve as a backdrop with students doing the audio part live. With the proper preparation, students manage these adult projections with gusto.

CONCLUSION

We can best answer Hamlet's question, "TV or not TV?" with a word from one of his great admirers, Sigmund Freud: "Overdetermination". Television absorbs at once the eyes and ears of the language learner, concentrating the mental energy on the screen. From the colors, shapes, movements, and camera angles, as well as from voice and music, the L2 learner receives redundant messages and clues to decoding the foreign language. Students are not receiving one message in one form only, the privileged voice of the teacher. Rather, as in a dream, each of the acoustical and visual images is overdetermined, carrying overlapping sensory stimuli, bearing several symbolic meanings at once. Each image therefore accomplishes several tasks at once. For unconsciously and very

efficiently, the student takes in more than one meaning or clue to meaning with each image. This psychological process helps make television, with or without words, an effective tool in L2 acquisition. While the medium is not the message here, it surely gives the immediate and concrete sense that foreign language communication belongs with today's technological living.

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VIDEO IN LANGUAGE LEARNING

Rina Donchin[1]

This paper describes the use of video in instruction in college-level Hebrew. The paper is based on experience accumulated during the past decade. A distinction is made between the use of pre-recorded programs, commercial as well as educational, and video programs produced by the students. The purposes for which each of these modes can be used is discussed and evaluated. Though all the projects and programs are in Hebrew, the way it has been used could apply to any other language. Video is a powerful aid. A few minutes of video material can serve as a basis for instructional activity of an entire class period.

INTRODUCTION

For the past decade I have increasingly relied on video recordings in my classes. I teach college-level Modern Hebrew and my classes range across all levels of instruction, from the beginner to the fluent speaker. In this paper I will review and evaluate different modes in which I have utilized this medium. Used properly, video can be a very effective instructional tool. If student enthusiasm can be used as a measure of the success of an instructional technique, then video is an extraordinarily successful tool with tremendous utility in language teaching. Indeed, in my experience the video projects were unique in their ability to motivate students to devote to the language many hours beyond their class time. My students have devoted much time in cooperative team efforts designed to prepare video projects. Indeed, it was the infectious enthusiasm of the students that provided me with the motivation to explore the possibilities of this medium.

I have used video in two main ways. I have had the students watch pre-recorded materials and I have allowed students to create and record their own programs. In the following sections I will review each of these, explain the procedures I followed, and discuss the merits of the different approaches.

VIEWING PREPARED PROGRAMS

There are several sources of pre-recorded video material in Hebrew. I will focus here on a series of 19 programs entitled *Hebrew with Siman Tov*. The programs were prepared by The Ministry of Education and Culture, Instructional Television Center, and Everyman's University in 1974. I shall also discuss the use we made of video cassettes of commercial, general release, Israeli movies. These are available in Hebrew, some of them with English sub-titles. Of course, much more material is available in Israel. However, due to an incompatibility between the video systems used in Israel and in the USA one must either possess a multistandard playback machine or restrict oneself to Hebrew material prepared especially to the technical specifications of the American system.

The Siman Tov Sequence

The series consists of 19 episodes, all prepared for beginners with a vocabulary of about 1,000 words. The 19 episodes, each lasting 25 minutes, are related to one another only through the main characters. These include

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Siman Tov, a very Israeli travel guide who likes to be helpful; and Siman Tov's secretary, Avivit, a typical young Israeli woman. The name "Siman Tov", incidentally, means in Hebrew "good omen". Thus in Hebrew the phrase "Hebrew with Siman Tov" refers both to the series protagonist but also to the student's good fortune while studying Hebrew. The material is replete with such nuggets of incidental learning.

Each episode in the series is an independent unit. It can therefore be viewed out of order, depending on the needs of the learners. In each of the programs in the series, the viewer is exposed to a variety of situations of cultural and social relevance, as well as to native speakers of Hebrew who use the language in its natural context. Each episode focuses on a small number of grammatical points and these are illustrated explicitly and implicitly in the material. Consider, for example, an episode that attempts to convey the use of the imperative. The story brings a group of young tourists to a military camp. They are mistaken by the Sergeant Major for new recruits. It is only natural for the officer to keep yelling different commands at the tourists. That the tourists naturally refuse provides an excellent opportunity for illustration of the negation of the imperative.

Most of the grammar presented in the series is syntactic in nature and most of the points made are so basic that learners would have acquired them before they have a vocabulary of 1,000 words. Thus the main purpose of the program is in its providing for a basic review of syntactic structures. Each episode presents about 50 new words (Rabin 1975).

Use of Siman Tov

The *Siman Tov* series served me in several different levels of Hebrew teaching, but its main use has been at the fifth semester of the student's program. By that time the student has acquired the basic ideas of the grammar and can read literature in simplified Hebrew.

In this context the *Siman Tov* series served in the following ways:

1. It provided enrichment material to supplement textbook units. For example, our students study stories written by A. Meged (1970 1972) which focus on village life in the Kibbutz and the Moshav. These communal, and cooperative, modes of life are somewhat foreign to the student. However, one of the *Siman Tov* programs entitled "A Fine Fellow" takes place in part in a Moshav and thus it provides the students with an experience of this world in the visual mode. The students can actually watch Moshav people in action as they go about their daily life. This illustrative material is very entertaining and is watched by the students with delight. Students exposed to *Siman Tov* require considerably fewer explanations from the teacher as they encounter Meged's work.
2. It enriched the presentations made by students as part of their class discussion. These presentations are short lectures (5-10 minutes) about subjects of interest to the students. It is only natural that considerable time and thought is given to the problems of young people on campus or after graduation. The students are, in general, very curious about the problems of their counterparts in Israel. Of course, it is the task of the teacher to provide the information. It is, however, much more dramatic to watch the *Siman Tov* program "A Life of Peace", and to see how "they really act and exercise their freedom."
3. Its illustrations reinforced grammatical points. We all know how boring and irrelevant it feels when one has to learn grammar by the conventional methods. Through *Siman Tov* the correct mode of questions concerning time are learned through the story of Aunt Batya, who disappeared during World War II and is sought by her 50-year-old American nephew (e.g. "How long has it been since you have seen Aunt Batya?"), and the Noun/Adjective agreement is introduced while Siman Tov helps Mr. Goralnick find the right spouse for the very tall Moshav teacher.
4. It served as a source that allowed students to experience Israeli culture: male-female attitudes, bureaucracy, parents and children, and many other aspects of what is and what is not proper in human

relations in the Israeli society. Of course, it can be learned from other sources, but the *Siman Tov* episodes succeed in delivering the main point quickly, efficiently and effectively.

5. It was a source of paralinguistic information. Watching a person talk communicates much more than just listening or reading (Lonergan 1984). It is not just the choice of words in the scene at the post office in "A Life of Peace" that enables the student to experience going to the post office in Israel. It's the tone, the intonation, the distance between people, the way they ask, and the way they express gratitude. *Siman Tov*, like any Israeli movie, can instruct the students in the Israeli body language which is an integral part of communication in the language with its native speakers.

A typical sequence with which the *Siman Tov* material was used involved the following. We began with a review of that vocabulary which is essential for following the story, usually not more than 10 nouns, 10 verbs and about the same number of "others", including idioms and expressions. The learner was prepared for what was about to be presented on the screen. Only then did we watch the video program. The watching was followed by class discussions. Students were allowed as many out-of-class viewings of the program as was practical. This sequence was followed by different activities that were based on the program. The specific activities depended on the level of the students and the wider contexts, and included, for example, using the story as a model for a role play, and inviting a specialist Israeli guest to talk about the same subject.

COMMERCIAL FILMS

Unlike the *Siman Tov* video tapes that were prepared expressly for the language learner, the movies I have used were produced for exhibition in commercial theaters. They vary in quality, but are in all cases equipped with plot, characters, and often music. These movies can be used as a source of cultural enrichment. However, this is not their sole purpose. The movies are valuable as a basis for conversations and discussions.

Whenever I used such movies the students viewed the movie as a sequence of short scenes. In a way, I converted each movie to a "Siman Tov" sequence. Each scene was treated as a "mini-unit" of studying. After the scene was presented, the students reconstructed its content, discussed it, summarized the main points, and tried to guess what would happen next. Vocabulary was explained only if it was essential. Comprehension was possible because of the context and because the plot was quite simple and predictable. The discussion and its summary were always followed by a second showing of the scene. This review was intended to clear up points that were not fully understood the first time, and so it would reinforce comprehension. Sometimes the discussion focused on the difference between the way the plot actually developed and how the students expected it to develop. Occasionally it was proper, following an episode, to write and act out dialogues based on the scene.

The advantage of the commercial movies over the *Hebrew with Siman Tov* is their authenticity. They were made for Israelis, not for learners of Hebrew. There is, on one hand, much satisfaction for the learners as they discover that they can understand a "real" movie. On the other hand, there is a genuine interest in differences between the student's culture and that revealed in the movie. I have used the films in the fourth and fifth semester. I have used one or two films each semester. It is remarkable how much the students can gather from the context of a movie even when their competence is marginal. However, when showing commercial movies, I have used the stop button much more frequently with the commercial film than with *Hebrew with Siman Tov*. Language learners need help, guidance, and reassurance. It can be provided by constant checking of comprehension. The movies were used more for their communicative value than for the conventional "film watching" activity.

PREPARING PROGRAMS

Introduction

The use of movies as supplementary material is an obvious utilization of this medium. However, it does not utilize to the full the power of video. In my experience, the most exciting aspect of the technology is that it allows the recording, and the immediate viewing, of interactions between students as well as of dramatic materials written and produced by the students. Indeed, my most striking use of video consists of assigning projects to the students. The projects are carried out by students at all levels, from the first to sixth semesters. I will enumerate and discuss different projects, some of which we have used here at Illinois. Others I have seen in use in other universities. This is, of course, not an exhaustive list.

List of Projects

First year:

1. Monologues presented by individuals talking about themselves, families, life on campus, friends, plans for the summer, visits to places of interest. The choice of subject is determined by the student. The recording is done in the middle and at the end of the semester.
2. Dialogues about the same subjects were also carried out twice during the semester. Here there was more room for improvisation and acting.
3. Acting out folk stories such as "Little Red Riding Hood", and "The Three Little Pigs".

Second Year:

1. News bulletins with sections on University news, Israeli matters, holidays, Israeli cooking, "Dear Abby", games, and so on.
2. Formal debates.
3. Interviewing Israeli students. We do two presentations in second year, one in each semester.

Third Year:

1. Preparing an original "Hebrew with Siman Tov".
2. Formal debates.
3. Interviewing native speakers of Hebrew.

Preparation of Projects

Before preparing a project the students watched samples of video material prepared by students in previous years. This prior exposure served to motivate the students and assured them that the task is "doable". Furthermore, they gathered from watching previous products that mistakes are tolerable and that their accent does not interfere with the success of the project. Whenever we prepared a project, the students were required to prepare the script in writing. The script was always reviewed and corrected by me, with the student, before it could be used for filming. This practice was derived from the difficulties I encountered when in the first year I used video I recorded spontaneous conversations, dialogues, and skits. This turned out to be too embarrassing and unpleasant an experience to the students. I have found that careful advanced preparation is welcome by the students who seem to be willing to do just about anything to get "on camera". While in part the preparation for recording is done in class, most of the effort does not require class time.

The actual recording is done outside the class as the students can gain access to the equipment. In this manner the material can be recorded many times until the student has a tape that can be exhibited to the class. Only after the student is satisfied do I review the tape with the student. The final "product" is shown in class, with the student's permission. It happens, but very rarely, that a student does not want to see himself on TV. It happens, even more rarely, that students don't want their program to be shown. All these projects are not obligatory; there is always something else that can be carried out, reaching about the same goal. Whatever is recorded on video tape reflects the interests and needs of the students at a particular stage.

The pedagogical aims of each exercise are explained to the students. We are all working together on themes that are relevant and interesting. It provides the students with excellent feedback about their language performance and competence. Moreover, as there is continuity, it provides a longitudinal view on the student's progress in communicative skills. Review and evaluation, which is a very important part of each project, is carried out as one out of many steps towards producing the final skit, monologue, etc. It is done in an atmosphere of cooperation, not "mistake-correcting" or grading. This emphasis on team work, either teams consisting entirely of students or teams in which the teacher also participates, is one of the main assets of working on video programs. Superior learning is achieved when the learner is completely absorbed in the communicative aspect of learning. Working on video projects is not only a good way of reaching such involvement, it also has the advantage of leaving a tangible residue after the project is finished to view, enjoy, let others enjoy, and be able to go back and watch many months after.

PREPARING HEBREW TEXTS FOR PREPARED PROGRAMS

Finally, let me describe a use of video that utilized commercial films but emphasized student participation. In this mode the students are provided with video material in their native language. Their task is to prepare a new audio track for the video material. This audio track is, of course, in the language they are studying. The idea derived from the fact that it is not possible to use in the USA video material aired in Israel because of the difference between the American and the Israeli video-recording systems. Thus, we could not meet the student's need for additional materials by using tapes that were originally prepared in Hebrew.

However, we began to accumulate a variety of U.S.-origin video material that was taped for use as cultural materials. As we began to use this in the mode described in this section, we began collecting TV commercials. The language of commercials is usually very simple and easy to understand by people who don't have a rich vocabulary. It can be translated into Hebrew, recorded, and mixed with the videotape. Of course, not every advertisement is appropriate. We found that it is particularly useful to choose commercials in which the speaker is not shown in the picture, only the product or the action. The narrator is using, in these commercials, a voice-over technique informing the viewer of the virtues of the advertised product. The advertisements have to be, of course, suitable to the subject matter covered at the time of the project. Furthermore, it helps if the students find the commercial enjoyable. There must be, therefore, a preliminary stage of recording many advertisements, screening them, and copying the more suitable material.

The procedure we used was as follows. The commercial was first exhibited without the sound and the students (either in pairs or alone) were asked to create a Hebrew text. They then tried to synchronize the text with the picture and made adjustments to allow the right timing. Recording the new audio track on the video tape was done in the studio, not at class time. As there were several texts for each advertisement, we chose the most popular text. It is a good project for learning points in grammar, for example, conditionals, general statements, imperatives, etc. As a bonus, the students learn the language of TV, its distinctive features, and the ways Hebrew differs from English in this particular case. Other TV programs that can be adapted to Hebrew are travelogues or commentaries in which most of the program is narrated.

In second year Hebrew, we adapted a program about children in the Kibbutz. Most of the work in this case was done outside of class as an Honors project. The English text was translated into a much shorter, simplified Hebrew. (As there is no direct speech in this program, it does not get out of synchrony.)

CONCLUDING REMARKS

Video tapes can be used in as many ways as the imagination of the teacher and the students allow. It should be remembered, though, that the medium has to be treated as any other aid in teaching or learning. There should be concrete learning aims and viewing has to be guided. Feedback and evaluation should be an integral part of using video; it should not be overused; and finally, unlike many other aids to learning, the programs that are made by students should be carried out in full cooperation. Many students are quite hesitant in the beginning about using the equipment and about appearing on the TV screen. Full cooperation can help overcome these problems, and of course, the reassurance that there are competent technicians ready to help at any time. The success of early simple projects enabled us to move to more complex ones later on. The success in one class motivated other classes to participate in the "fun".

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PARODY AND PHONETICS: VIDEO IN THE CONVERSATION CLASS

Constance L. Ecklund[1]

Teaching conversation will always pose a great challenge to the instructor of a foreign language. Even by the third year of language study--the typical time for this particular skill's development--students have neither the fluency nor the confidence necessary to speak easily; and since many are ill-at-ease in conversing in their native tongue, getting these shy souls into any verbal exchange is a real problem. In a one-year college French course, the use of video has brought marked improvement both in the willingness to speak and in the quality of the utterance. Students' televised parodies of the basic text bring the first term to a close with a unique demonstration of newly learned vocabulary and gestures; while video-tape correction places the emphasis on intensive pronunciation remediation in the second term. Both techniques are adaptable to any level of language learning and have the advantage of creating a readily accepted sense of responsibility for progress within the student.

In a one-year conversation course many methods are effective in having students make the great leap forward in vocabulary that will allow them to begin at last to achieve a fluency in foreign language. The purpose of this paper is not to review the usual techniques in such vocabulary accrual, but rather to show how video can add a special excitement and bring a different impetus to foreign language speaking and to acquiring a good foreign accent.

By the first term of a third-year course almost all of our foreign language students have had experience before the television camera. From their first semester they have been involved in simple skits that offer them the appealing visual proof of recently gained communication skills. These skits are usually humorous, since comedic "acting-up" is a natural reaction when one has to appear on camera, as well as the usual way timid students mask their apprehension.

There are, however, several less attractive tendencies in video-taping which elementary courses often point up: the use of television as a "filler" for slow days in the classroom or language lab; skits with so little structure other than a suggested topic that the resultant poles of excessive high jinks or desperate stage fright negate most positive learning; poor delineation of the *raison d'être* for taping and its subsequent appearance in the course as extraneous amusement.

It is, thus, certainly a challenge in a third-year course, when classes are composed of so many majors and minors in the foreign language, to capitalize on the entertainment value of video-taping while making a conscious effort to join the fun to a solid learning structure. At Southern Connecticut State University a one-year conversation/phonetics course was chosen as a good base for developing this integrated approach. The techniques discussed below involve a model of two parts: term one--travel French with simplified pronunciation practice; term two--French in discussion and debate with technical phonetic analysis.

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However, since it is conceivable that the two terms could be reversed in order or their content compressed into a simplified one-term format, it is important to bear in mind that the video techniques we have devised for a specific model have wide applicability whenever speaking or pronunciation skills are being taught. Another point of flexibility in interpreting these methods is the language laboratory. Our program does not use an elaborate room; and because portable television cameras are good performers even with less than "studio" conditions, a classroom with shades up, lights on, and equipment set between window and student can do almost as well as our improvised lab studio. What must be avoided is the distraction of having the instructor present or other students looking on.

In order to use as much of the new vocabulary and linguistic patterns of conversation's first-semester text, *Vivre en France* by Fernand Marty (Larousse and Co., NY, 1975)--the type of book which stresses everyday, realistic situations of a young tourist in France--the class periods are regularly devoted to improvised acting-out of the day's assignment. These improvisations are not humorous, except as mistakes or lapses make them so; they are not televised, and correction is made during class by means of correction sheets kept by the instructor and later handed back to the students. The entire semester in the classroom builds toward the students' ability in assimilating a large vocabulary, many French gestures, and a certain ease in their production. Correct French accent is always important, but the major goal is, as any conversation teacher knows, "getting them to say something".

Since their earlier semesters have introduced the students to demonstration or even partial testing of their degree of success by video skits, they are prepared for going before the lab's video camera again. But this semester is different. In an effort to make each student return closely to the text in reviewing the term's material, we have made their conversation video assignment more sophisticated than, for example, a funny scene in a *boulangerie*, the script of which is of pure student invention. Inspired by the success of a third-year civilization course, in which students chose of their own accord a caricatural orientation when requested for a video final to create costumed interpretations of famous literary or historic figures (see Figures 1 and 2)[2], the conversation video tape makes satire the tool for precise re-definition of the term's learning. Now, as a carefully scheduled part of their final examination, conversation students are required to parody specific incidents and characters from their textbook, with the most highly rated tapes being those which include the most linguistic and gestural material in the most original textual satire (see Figure 3).

Why satire? Because although students are always able to write a skit, the quality of a totally "home-made" effort can vary enormously. When the assignment is the parody of already existent ideas, and when the ideas come from the traditional whipping-boy--the course text--there is a higher level of performance and a greater rigor in textual assimilation. This is not an assignment in copying or copyright infringement, but rather the opportunity to do what every student is tempted to do: take out frustration or ventilate derision publicly by drawing on youthful iconoclasm and independence. Yet it is rebellion within a positive framework of hard work and learning. The student must review well all previously presented material in order to change it around into his or her own context. If the textual dialogues and discussions have been dull, or the "hero" or "heroine" lifeless, here is the chance to turn that vapidity into a sparkle that counts toward a grade. If, on the other hand, the text has been full of life and personality--the case most of the time with *Vivre en France*--students have become so familiar with the personal idiosyncracies of the textual cast of characters that it is easy to caricature them in new versions of text episodes.

The students are encouraged to supplement their parodies with costumes, simple props, and a title that will be the opening frame for their taping. Some wish to have a snatch of introductory music. Video-taping then begins by the Lab Director in the small language laboratory studio.[3] The ideal is to have an even number of students so that

2. Photographs by Robert Corda, Assistant Audio-Visual Director, Southern Connecticut State University; and Peter Wiese, University Language Lab Director.

3. See "French Accent through Video Analysis" by Constance L. Ecklund and Peter Wiese (*Foreign Language Annals* 14(1), 1981), for a complete discussion of cost, space, and equipment, as well as details of phonetic remediation through video.

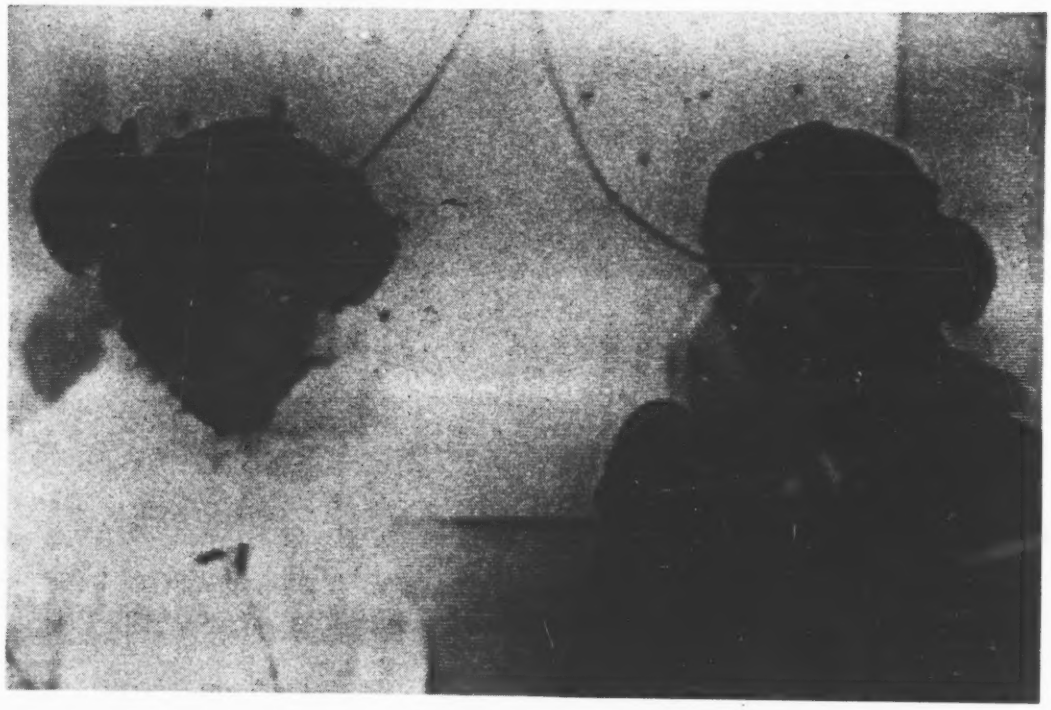

Figure 1. "Madame Bovary" shares a confidence.

Figure 2. "Monet" and his favorite model.

Figure 3. "A close encounter of the hotel kind: tourist and bellboy".

each parody will involve a duo. If three students are participating in a performance, they must be told in advance to give each person an equal role. We always allow one to two hours' rehearsal time before the final taping session. This accustoms the students to the need for speaking loudly and clearly (they wear clip-on microphones, but the desk model or hand held systems are feasible) and for keeping their heads up. No note reading is allowed, and students are urged to lean on improvisation--after all, this *is* conversation--rather than memorization.

The final tape is viewed by the class on the last day of the course. The delight is enormous when more than one duo has chosen similar incidents or characters to re-interpret. Students now *see* what every language teacher knows: that one learns in a classroom vocabulary and idiom, gesture and accent, only to have always to rework them when confronted with actual life situations. It is a banality, but one whose importance is often overlooked by students. By being forced to a deconstruction of a specific language grid and characterization that are then re-shaped in a new visual mold, students find their learning tool--the textbook--has been made by them often its detractors, and now its new "authors", into a living, exuberant, unforgettable creation. As for the instructor, this video record--an enormous help in final assessment of speech and accent--is now also an unusually effective means of "seeing" the course textbook in new ways. The text, now re-created, grows in depth and possibilities for future presentation through the video cassette's lively demonstration of its many guises. Parodic deflation and comic invention have thus served student and teacher in a creative way, with the video process playing its key role along with the actors.

In the second term of the conversation course the students are quite relaxed about speaking in everyday situations. Nevertheless, they still are guilty, perhaps not now of silence, but instead of poorly pronounced sounds. It is time to work hard on mouth and muscle function, and once again, the lab video-cassette tape proves to be the effective tool.

At the first lab, students are asked to read a short passage without any previous preparation as well as either to read the French alphabet or the French vowels. This tape, a good sound production profile, is analyzed by the instructor in front of the students during the next lab. As the student "Americanizes" a particular sound, for the example the vowel /i/ or the consonant /l/, the instructor "freezes" the video image on the screen by pressing the "Pause" button. Standing next to the screen, the instructor then can produce the sound correctly, and the students are all readily able to see the mouth shapes of both correct and incorrect utterance. This demonstration is always a rapid initiation to the problems as well as a striking corrective. Students, holding mirrors, can at once see whether their mouth shape approximates the correct or incorrect version.

In every laboratory period during the rest of the semester video-cassette work forms the nucleus of the 50-minute segment. Every other week the students, either singly or in two's, are asked to perform various exercises in front of the television camera. They may have to read a prepared prose or poetic text, or to recite a memorized passage. They may have a dramatic assignment: duplicating a news program, a weather forecast, a talk-show, or a commercial. If any notes are used they must be in the form of cue cards so that the student's head is always up, his eyes looking toward the camera.

An effective variation when students are taping a recitation or reading is to have a separate tape of the instructor or native speaker reading or reciting the same passage. Students may view this tape before beginning their own work, or it can be shown before the replay of the student tapes. We have found that this is an excellent tool for training non-natives in the unique shapes of the French mouth. Seeing a role model seems to be much more effective than merely hearing a tape over earphones.

These "performance" labs are filmed either by the Lab Director or by the students themselves (Figure 4). It is stressed that no props are needed-- except, perhaps, for commercials--but that the aim be as correct a pronunciation as possible. A zoom lens allows closeups of the face without distraction (Figure 5), and since the student is positioned behind a lectern or on a high stool there is little hazard of body movement. It is essential that quality not

Figure 4. Filming in progress.

Figure 5. A closeup shot.

Figure 6. Single frame for analysis.

quantity of performance time be the key factor. These video cassettes are, after all, prescriptive, and each student must concentrate on the speaking effort--not the dramatic content. Certainly intonation, studied carefully in class, is vital in learning an authentic French, but the technique of video remediation works best with sound formation.

In alternate laboratory periods all students and instructor gather around the video playback equipment. It is important that the time for each individual taping has been kept short; excessively lengthy performances will make in-lab group correction tedious instead of telling. Each student's speech sequence is now reviewed. Of course, the optimum review has been preceded by a preparatory preview by the instructor; such a preliminary tape preview should have been initiated with the counter on zero so that it has been possible to jot down the numbers indicating where on the tape individual student problems occur. This is indispensable if one wishes now during the lab playback session to repeat a certain segment without excessive delay.

Once in lab before the class one or more of the following techniques works well; the instructor can:

1. "freeze" the incorrect sound on the screen and discuss with pointer and fingers the reason for the mistake (Figure 6).
2. use a slow motion or still frame advance to demonstrate the mistake from initial malformation to final incorrect utterance. (This is very effective in vowel sounds; the students are always impressed by watching as well as hearing an American dipthong in the making, inexorably deforming and finally devouring the purity of the French vowel like a voracious Pac-Man.)
3. "freeze" the incorrect sound while giving a correct demonstration next to the screen, preferably seated at screen height.
4. request that students themselves take the instructor's role in #1 or #3.

Although none of the procedures outlined above can insure that each student will lose totally his American accent, such use of tape for sound correction does lead to surprisingly positive results, especially, it is good to say, among the weaker students. Having acquired a strongly reinforced visual and aural image of sounds, students know what is needed to improve. In class when they listen to each other, they in turn watch each other, aware that good French sounds are seen as well as heard.

As is the case in the first term, a video component is built into the final examination process. We usually schedule this taping for the next to the last week of class. Ten minutes before a pre-arranged taping time, each student is given a reading passage to prepare; a selection containing some dialogue is a good way to test intonation pattern as well as sound production. Always included is a part of the initial lab assignment, taped more than three months earlier. After the tape has been completed, the instructor can use the week to grade each student, noting improvements and continued difficulties.

During the final lab session of the term the tape is shown to the class, with each "performance" followed by brief discussion and comment. Students are always eager now to have a look at their initial profile tape in order to hear and see what they hope will be their marked progress. This could be the time for awarding prizes for excellence and improvement; but even without a tangible reward the comparison of tapes does not fail to elicit a chorus of cheers for advancement and groans at what obviously remains still to be done.

The power of learning a language through television is immense, yet most of the time the student learner is either passively watching a foreign language program or simply using video as an ego-building adjunct to a traditional language course. These approaches have their merits, but there is no need to stop with them. The conversation course that we have just described uses video techniques that bring progress in language fluency and accent while making the student the active, creative participant in that progress. In a very real way televised textual restructuring and phonetic remediation turn the student into an artist--in one instance, the author of words, in the

other, the sculptor of sounds. Those *bêtes-noires*--the language laboratory and the final examination--become positive tools, providing symbols of the students' own creation. Neither video phonetics nor video parody requires the other to be successful; a course could emphasize one without the other being its prerequisite. Both give the student major responsibility in perfecting that elusive ability to speak in a foreign tongue. In one method it is the student who must deconstruct native-level prose in order to construct his own linguistic expression; in the other, it is the student who must deconstruct his own sounds in order to recreate a phonic structure comprehensible to a native.

The exciting and lasting dimension of both methods will soon be continued outside the language lab or classroom video studio. With home playback capabilities becoming more and more common, it is envisaged that soon our students can have copies of their class tapes for private study. The initial phonetic profile tape and its content retaped at course's end to show progress, will become part of a student's home practice; and the conversation parodies will, it is hoped, be replayed with the same pleasure but with more academic benefit than tapes of commercial feature films. We especially look forward to the time in the near future when each of our student's college video productions can be part of a personalized home tape, a visual proof of foreign language assimilation, a visual reminder of foreign language enjoyment.

VIDEO IN SECOND LANGUAGE TEACHER TRAINING

Pearl Goodman[1]

Five major roles for video in second language teacher training are described: (1) demonstrations; (2) lectures; (3) development of teaching materials; (4) micro-teaching; and (5) classroom research. Students in teacher methodology curricula who have been exposed to the possibilities for the medium have found creative uses for video in their own classroom teaching.

Pragmatism rather than prescribed theory has guided the growth of video use in the training of ESL teachers at the University of Illinois at Urbana-Champaign. Beginning with the widely accepted use of video for micro-teaching in our practicum, we have moved over the years to ever wider and more interesting uses. Only recently have we become fully aware of how extensive these are.

Reality caught up with us not too long ago when we undertook to catalogue 12 years' worth of video tapes that had been made--or more correctly--produced. As we confronted the task, we were far from prepared for the diversity and variety that we faced. Our library was considerable, ranging from lectures and methodology demonstrations to classroom teaching materials and research. As we dealt with the problem of sorting out what had been acquired and developed, it became apparent that video had indeed fulfilled its original teaching promise and then some. In the early days when television cameras were not so "user friendly" and always required a flood-lighted studio and at least two technicians, it often appeared that educators had acquired an enormous white elephant. However, it is now clear that with simplified technology (portable machines that any teacher can operate) and a backlog of classroom experience, educators can now seriously think about video's full educational potential and begin to train all our teachers in its intelligent use.

In teacher training it has evolved that there are several roles for video to play, and these seem to fall into five main categories: (1) demonstrations, (2) lectures, (3) teaching materials, (4) micro-teaching, and (5) classroom research. It is important to exploit all of these in teacher training. In my own teacher training course, I have used video for all of the categories listed above. While I have not given specific assignments in categories (1), (2), and (5), I have found that my students, having been exposed to these uses of video in the practicum, have in their own classes become users of video for these same purposes. It seems that the habit of using video in these ways has been "caught" even if not explicitly "taught". Categories (3) and (4) are explicitly taught in the practicum, but only because it is more traditional to do so. However, it seems to me that it is entirely appropriate for us not only to teach all these categories explicitly but to turn a critical and thoughtful eye on the best and most important things we have learned about all of these categories and to teach them to our teachers. It is also entirely appropriate for us to use the research and practices of related fields to help us expand our insights and consciousness about why some things work well and others do not.

Since each of the categories listed above raises its own special issues and considerations, I should like to discuss each one separately and in the order in which I have used them in my own practicum class. However, before doing this, I should probably describe briefly the organization of the ESL Practicum here at the University of Illinois at Urbana-Champaign to help the reader understand how various activities described fit into a meaningful context.

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1. Pearl Goodman is the Practicum Supervisor in the Division of English as a Second Language, University of Illinois at Urbana-Champaign.

Initially the practicum was set up to provide a micro-teaching experience for M.A. candidates in Teaching English as a Second Language. Selected writing and teaching assignments in grammar and pronunciation were made after appropriate demonstrations with a class of 12 to 15 beginning-level (not zero level) English-language learners, participants in a Special English Program (SEP), organized for this purpose each semester. However, the teaching assignments are no longer limited to micro-teaching. Now, using two textbooks, one grammar-based and one function-based, the student teachers actually conduct the class which meets 10 hours a week. They also write some of their own teaching materials for dictation, listening, grammar, and pronunciation. In addition, they write the course tests. Aside from teaching and participating in interaction activities with the SEP class, they observe the class being taught in 15 different demonstration lessons, ranging from reading and writing to communication activities. They also attend a two-hour-a-week seminar consisting of lectures and workshops.

It is my hope that this description will help the reader better understand how the five categories of video use to be discussed in this paper have evolved as an integral part of our practicum. As indicated earlier, these categories will be discussed in the order in which they have been introduced in our practicum.

VIDEO IN DEMONSTRATIONS

Most language teacher training courses are not as fortunate as we are here in ESL at the University of Illinois at Urbana-Champaign. We have a specially created class of language learners in which we can demonstrate live any teaching technique or methodology we choose. Even so we have had a number of demonstration video tapes made over the years. Some methodologies, like the Silent Way and Community Language Learning, are best shown by teachers who have received training at the centers where these methodologies have been developed. Hence, whenever possible, we have tried to tape the most expert demonstration of a methodology, approach, or technique that has been available to us. Not only does interspersing these taped demonstrations with live ones provide variety in expertise and message, but it also provides variety in medium, all of which makes for a richer and more fully rounded course.

In cases where a live demonstration class is not part of the teacher training program, I think that demonstration tapes would be essential. Teaching is an art as well as a methodology for imparting knowledge, and in art we must know what something "looks like", or "sounds like" and at best what it "feels like". Video tapes can at least convey what a lesson "looks like" and "sounds like", if not what it "feels like".

VIDEO AND LECTURES

Often in imparting information, the lecturer may be at least as important, or possibly more important, than the material itself. It is certainly the case that if the lecturer is closely identified with an idea, a theory or a methodology, this identification provides an important dimension for involving the viewer or listener. It is now generally understood that TV is a medium which depends on the power of the personality of the performer, and this aspect of video should be explored and exploited in the presentation of ideas. For example, in the field of language learning the name of Professor Sandra Savignon, who is a Professor of French at the University of Illinois at Urbana-Champaign, is nationally known and closely associated with communicative competence, and I have always found that it is far more effective to have her speak on this subject than for me to present it, even though I am at this point very familiar with the basic tenets of the communicative approach. In short, her star quality imparts the message more powerfully. Video makes it possible for every teacher who has access to such "stars" to build a valuable arsenal of teaching aids. I don't think just any lecturer will do. S/he must either have the "star quality" of which I have spoken or be a gifted lecturer (or both). I think much damage has been done to the idea of lectures on video for classroom use by simply being guided by the topic or subject. The dismal performance of mediocre lecturers on video has been an all-round discouraging experience. However, if we will face what commercial TV knows--which

is that this is a "performer's medium"--we will make fewer mistakes in our selection and production of video lectures. It is time now to develop some guidelines to help teachers use the medium more intelligently for this purpose.

VIDEO USE IN MICRO-TEACHING

Here at the University of Illinois in ESL our teacher tapings are not really "micro" anymore but a whole hour's lesson. We tape teachers only after they have been teaching for awhile. After the teacher-trainee has taught the special English class for about half of the semester s/he writes an hour long grammar lesson which s/he is then taped teaching. We have found that it is counter-productive for teachers to see themselves appearing inexperienced and incompetent. They view themselves alone after I have critiqued them immediately following their live performance. They are given a list of things to look for in themselves and in the lesson they have written. After half a semester's work they have a sense of what they ought to be doing. Armed with a questionnaire and as much time as they care to spend watching themselves (some watch their own tapes two or three times), teacher-trainees can be more thoughtful and reflective in their comments and their observations. Also, writing down their observations leads to a more honest and accurate self-assessment. They are also asked to write a general self-evaluation of their preparation as well as their performance. Self-evaluation is one of the most important aspects of a teacher's preparation. Without having developed a sense of critical self-awareness, a teacher is not prepared to work toward his or her own continuing education, growth, and development. Video is, if properly used, a wonderful instrument for accomplishing this. However, micro-teaching is an insufficient technique. It does not permit student teachers to see themselves on a large enough canvas. It does not capture the sweep or spirit of a whole lesson. With video it is always marvelously possible to isolate any segment or exercise and analyze it. Microanalysis is possible at any time. Therefore, it cheats student teachers not to see themselves moving around in the larger field of an hour-long lesson, seeing themselves functioning in a normal teaching span and learning that in teaching the whole is far greater than the sum of its parts.

Before leaving this topic, I would like to add briefly that almost everything teachers learn from observing their performance on video tape can be applied to having ESL learners observing themselves performing in English or video. It is, however, as important for the language learner as for the student teacher to be guided in what to look for in the video tape. Appropriate questionnaires should be developed.

VIDEO-BASED TEACHING MATERIALS

Probably the most important role for video that has evolved in ESL teacher training has been in the area of teaching materials development. It is here that teacher trainers have been the most neglectful, and it is in this area that there is the greatest potential for the teacher--especially for teacher-created or -developed materials.

The British have for some time now had quality ESL lessons available on video, and recently they have collaborated in some successful commercial ventures adapted to American English. There have also been some American materials in the area of listening comprehension available, and recently there has been a spate of American commercial ESL video materials advertised. However technically smooth and professional these materials might be, they do not and cannot come close to realizing the full creative and interactive potential of video. To be sure they are very useful and helpful in overseas situations where "beyond the classroom" experiences are not available and where non-native English teachers might want some native English speaker models. However, as the idea of "Englishes" and "varieties of English" in the world grows, the less bound non-native English teachers will be to these "native" models and the freer they will feel to use video materials of their own creation.

The new video technology makes it possible for language teachers to consider all manner of tailor-made video materials for their classes, and in these days of ESP (English for Special Purposes) the need for tailoring can prove to be considerable.

As increasingly more authentic material is used in teaching listening skills, more TV programming (advertisements, speeches, rock videos, movies, travelogues, science productions, etc.) will be edited and adapted for classroom use. Just as many ESL reading texts now reprint commercial magazine articles, so special copying arrangements will be made with commercial TV for using "real life material" in the classroom. This will require creative adaptation on the teacher's part.

However, some aspects of language learning that are required are not best served by authentic materials and are better served by simplified or more controlled texts. This is often the case for grammar and pronunciation. It is also frequently the case for the presentation of many language functions as well as for non-verbal body communication.

In the preparation of simplified or more controlled texts, the language teacher has outstanding opportunities for creativity in the use of video. It is, of course, an obvious and sometimes superior way to present the linguistic and paralinguistic corpus. With little more than a portable TV camera and a little imagination teachers can prepare teaching modules that apply directly to the needs, wishes and personality of their classes. There is now a new flexibility available to us that should be taken advantage of. In our practicum class at the University of Illinois at Urbana-Champaign many student teachers have chosen to present the linguistic and paralinguistic corpus on video for several reasons. First, it commands the student's attention by diminishing competing stimuli in the environment. For example, simply dimming the classroom lights for viewing helps accomplish this kind of focus. Isolating and "framing" the corpus also helps accomplish this. Second, video has the capacity to repeat endlessly and without alteration the same linguistic and paralinguistic data. This cannot be said for live presentations. How valuable is this capacity for unaltered repetition in language learning? The answer is--very! It is not only behaviorists who value repetition in learning. Cognitive psychologists, too, understand its value, but their approach is more problem-oriented and cyclic. With video it is possible to direct the student's attention to a different aspect of the corpus with each viewing. Something as simple as just removing the sound will help him focus on body language. As with printed texts it is possible to ask him to carefully analyze the video text as to what is present and what is absent. As with printed texts it is possible periodically to recycle the text, perhaps adding to it or presenting a variation of it. Video has many of the same advantages as the printed text, plus a few advantages of its own. Until now only the relative complexity of the technology has inhibited its full exploitation.

It is currently popular in language learning circles to speak of "active viewing" in connection with video use, and we must certainly train our teachers in ways (such as those mentioned above) to accomplish this. However, there is something even more important that we should be making our teachers aware of, and that is the "interactive" possibilities of video in language learning and teaching. Making the language learner a participant in the presentation of the corpus to the class is one of the most interesting and promising developments in this direction. An increasing number of student teachers in my practicum have chosen to prepare their own video lessons. They write and act in their own productions and more importantly they use the student learners as co-actors in the presentation. As an efficient "interactive" technique for beginning level students it is, I think, almost without peer and it cannot be purchased ready-made. It accomplishes a kind of "community language learning" situation in which the students impart as well as learn. It is also a manageable "theatrical enterprise" which provides even the shyest and most limited student an opportunity not only to participate but to shine and to observe himself being competent in the target language. His classmates are spared the tedium of what are often incompetent and ill-prepared role plays. Furthermore, student learners begin to look at each other, even the weakest among them, as "fellow teachers" which of course they are as human beings. It is a splendid example of the machine making the classroom a more humanistic place.

VIDEO AS A TOOL FOR CLASSROOM RESEARCH

During the last 10 years or so the field of ESL methodology has been plagued with a "bandwagon" syndrome. Many techniques and methodologies have been touted as panaceas and cure-alls. These claims have been accompanied by passion, fervor and intense feeling, whether in the name of humanism or science. Either because of this atmosphere or in spite of it, there has been a growing movement in the field toward classroom research and the classroom teacher as a participant-observer in that research. One can only applaud a movement that asks the teacher to be more aware of what is actually happening in the classroom, as opposed to mindless repetition of experimental and statistical claims. It is not that these latter claims are without merit, but they are often abstractions and show limited relationship to what teachers actually experience in the classroom. Teachers must learn to gather their own classroom data, conduct their own classroom experiments and most importantly learn to become their own classroom interpreters. In learning to observe themselves and their students they need another pair of eyes and ears. Anthropology has taught us the value of the tape recorder and the video recorder in the collection of data, and we in the profession of language pedagogy are beginning to understand their value for classroom research. Like movie directors, teachers can now review the day's "rushes" and see what transpired in the classroom--some of which we noticed during class and some of which we didn't--and then turn our attention to an intelligent evaluation of what we saw and heard.

Recently several teachers have used video tapes of our Special English Class for an analysis of classroom discourse. It is, I hope, only a beginning step in training teachers to become their own best researchers and teachers.

CONCLUSION

In our current excitement over the expanding pedagogical prospects of the computer we have tended to overlook some of the very same potential in the older technology of video.

Writing recently in the magazine *Technology Review* on the subject of conversing with computers, Richard A. Bolt (1975:32), a principal research scientist in MIT's Media Laboratory and acting head of its Human-Machine Interface Group, wrote the following:

> Developmental psychologists tell us that one of the first things a child learns is to follow the mother's line of gaze as she speaks about things. For example the child hears the sound "kitty" while following the mother's gaze to that lively, furry creature. Similarly, we can tell where someone's attention is directed by watching the eyes. By contrast, we cannot directly determine "where" a person is listening; people's ears don't angle like a rabbit's do. But interestingly enough, psychologists have found evidence for a link between eye position and auditory attention. We tend to listen in the direction we are looking. This conversational strategy of watching where the other person is looking--as a way of tapping into what that person is paying attention to--can help a computer.

These powerful psychological observations are more directly applicable to video at this point in time than to the computer and should be seized upon to help generate the same kind of enthusiasm and sense of expectation that has been reserved for the newer technology. Our problem now is that we are in danger of undervaluing video and its power because it is available, accessible and even commonplace.

REFERENCE

Bolt, Richard A. 1985. Conversing with Computers. *Technology Review* 88:2.35-43.

SPANISH FOR AGRICULTURAL PURPOSES: ANOTHER USE OF VIDEO

Bruce H. Mainous[1]

with

Robert L. Blomeyer, Jr. and Junetta B. Gillespie

Spanish for Agricultural Purposes is a set of study materials produced with a grant from the USDE and designed to furnish experience in Spanish for North American agriculturalists preparing to work in Latin America. These materials were developed in the Language Learning Laboratory of the University of Illinois. They consist of (1) Basic Manual, composed around specimens of agricultural writing in Spanish; (2) audio recordings and Audio Manual, based on linguistic exercises and functional-notional syllabus; (3) a computerized reading course on the PLATO system[2] ; (4) video tapes and Video Manual. The video tapes present 48 three-minute interaction scenes taped in the LLL studios and on the farms of the UI College of Agriculture. The episodes show a North American agriculturalist doing business in Latin America with extension agents, secretaries, government officials, school teachers, landowners and farm workers. They transmit both language and cultural information as only video can do. A valuable feature of these recordings is that no written script was used; the theme of the episode was given to the duo or trio of role players, who then interacted and talked it out in natural language. The sound track was then transcribed to form the core of the Video Manual.

The bulk of the preparation of these materials took place with the aid of a grant from the U.S. Department of Education. As "principal investigator" or "PI" (in Federal-grant terminology), I will try to give a general description of the project, but must acknowledge beforehand my heavy debt to all those who collaborated in one or more essential ways. A list of the participants and their roles is appended to this article, in part properly to acknowledge their contributions, partly to show more fully the extent of their willing involvement in the project.

In reporting on the computer (PLATO) component, I felt that I could do no better than call on Robert L. Blomeyer, Jr., who designed the computer lessons and who supervised the programming and on-line editing, to describe this part in his own words. For the video portion I have drawn heavily on the admirable Introduction to the *Video Manual* written by Junetta B. Gillespie, Editor of the *Video Manual* and LLL Video Coordinator.

The concept of teaching language for special purposes is by this time well established and widely accepted. It was in this context that a proposal to produce instructional materials for agricultural Spanish was sent forth to the U.S. Department of Education (USDE) from the Language Learning Laboratory (LLL), a unit in the School of Humanities of the University of Illinois at Urbana-Champaign.

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1. Bruce H. Mainous (B.A., William and Mary; M.A., P.H.D., Illinois) has taught both Spanish and French. Now Professor Emeritus, he was formerly Head, Department of French, and Director of the Language Learning Laboratory, University of Illinois at Urbana-Champaign. His publishing in the area of pedagogical materials includes *Basic French, An Oral Approach*, Charles Scribner's Sons (1961, 1968), and *Basic French, An Oral Approach. Workbook and Laboratory Manual*, with Donald J. Nolan, Charles Scribner's Sons (1968).

2. The PLATO system is a development of the University of Illinois. PLATOtm is a service mark of Control Data Corporation.

The LLL is a modern multimedia facility, with both listening and instructional audio laboratories and professional recording facilities; a computer division with 80 PLATO terminals (PLATO is the mainframe computer developed at the University of Illinois) and a well-equipped microcomputer instructional laboratory; a video division with two television studios and a film chain, with full production and auxiliary equipment, which in addition to studio production furnishes remote video services delivered to classrooms within the building; finally, the *sine qua non* of a successful language laboratory, a fully equipped technical shop manned by two professional electronic technicians.

The driving force behind the LLL is the double charge to provide laboratory support for all FL departments with a combined enrollment of nearly 10,000 per semester, and at the same time to pursue basic research in FL learning and to produce FL learning and teaching materials. This far-sighted assignment formulated by the parent LAS College is carried out by a dedicated staff, each member expert in his or her field, and collaborating faculty.

With this charge in mind, the committee originating the proposal for agricultural Spanish determined to take the best advantage of the LLL's potential. Thus, the offer was made to produce materials in the audio, video, and computerized modes, as well as print material. As it turned out, the video component makes an original and effective use of the television capability.

Happily, the USDE awarded the grant requested, even remarking in a telephone call that the need for agricultural Spanish is "crucial".

Obviously, the adjective "crucial" was used by the USDE with the needs of Latin America in mind. With a rapidly increasing rate of population growth (three-to-one that of the rate of the "Anglo" population of the United States; example: in 30 years, from 1950 to 1980, the population of Mexico tripled) and a declining rate of production of food and fibers, the need for movement on the agricultural front is indeed crucial. The situation is not helped by geography: much of the territory sprawls between the Tropic of Cancer and the Tropic of Capricorn, and while North Americans may perceive the tropics as an area of luxuriant plant life, factors such as the lack of long daylight hours may actually impede the growth of such nutritive mainstays as wheat and soybeans, so highly prized in temperate climes.

The one advantageous handhold on this massive amorphous problem is that of language.

The broad band of bilingual population in our southwestern states represents the northern edge of a continuous, contiguous, Spanish-speaking territory stretching to the southeast across Mexico, Central America, down the western side of South America and to within a few hundred miles of the South Pole, the most extensive area on the globe where one language is spoken and understood from one end to the other.

With the award of the grant, work on the project got under way in the LLL in October 1981, and was completed in August 1984. As outlined in the proposal, a working committee was composed of a linguistics specialist, an agricultural specialist, the director of the LLL, who served as principal investigator (PI) and chair of the committee, and research assistants. Supporting the working committee was the technical staff composed of the heads of the LLL Divisions of Audiovisuals, Video, Computerized Instruction, and Technical Services, respectively. Budgetary control and personnel management for all phases of the project were furnished by the Secretary/Business Manager of the LLL.

The task of the working committee, following the objectives outlined in the proposal, was to develop and produce study materials suitable for both classroom instruction and self-study, and which would prepare the North American agricultural specialist to function in working situations in Latin America.

With classroom instruction scheduling in mind, the committee aimed at producing material for a one-semester course, with the accompanying language laboratory material. Thus, the *Basic Manual* consists of 12 lesson units, each lending itself to a week's scheduling for a class meeting three or four hours a week. In addition, there are two test units and a grammar review section. Bearing in mind also the charge to provide for varying degrees of self-study, keyed answer sheets are furnished for all exercises.

The complete set of materials consists of (1) a *Basic Manual*, built around specimens of agricultural writing in Spanish, with exercises; (2) an audio component, consisting of audio cassettes with accompanying workbook; (3) a computerized course on the PLATO system; (4) a video component composed of original video-taped interaction scenes with accompanying manual.

The audio recordings reproduce in sound the readings and dialogues of the *Basic Manual* and also provide active laboratory exercises. The PLATO program utilizes a selection of 12 of the readings from the *Basic Manual*. The video component is independent of the other modes, and can be used without them or in combination with the other modes for a well-balanced professional language experience.

Addressing the need for materials suitable for individual use and self-study, and considering that some of the media for which we composed materials are more accessible than others to potential users, we so arranged the materials that the several components can be used all together or separately, and in various combinations. Thus, for advanced students, the Video series can be used alone; others might use the *Basic Manual* in combination with the Audio component, while students with access to the PLATO system have available several hours' instruction in reading without referring to the other elements of the course.

From the first, authenticity of materials used was a major concern. With the exception of certain introductory passages, the reading selections presented were written by Latin American agricultural professionals, with most of the readings selected from articles appearing in professional agricultural journals. It is around these reading selections that the units in the *Basic Manual* are constructed.

In the *Basic Manual*, the general topics for the 12 basic units or lessons were conceived as follows (we give the English title, followed by the Spanish title in parentheses):

I. Agriculture (La Agricultura)
II. Sugar (El Azúcar)
III. Cereals (Los Cereales)
IV. Geography (La Geografía)
V. Forestry (La Silvicultura)
VI. Animal Husbandry, I (La Ganadería, I)
VII. Animal Husbandry, II (La Ganadería, II)
VIII. Soybeans (La Soya)
IX. Agricultural Economics (Economía agrícola)
X. Poultry Raising (La Avicultura)
XI. Swine Farming (La Ganadería porcina)
XII. Some Food Crops (Algunos Cultivos alimenticios)

In addition to the readings and exercises, the *Basic Manual* has two test units, a Grammar Review section and an end vocabulary. The following outline shows in more detail the organization of the course materials:

Basic Manual

(Lesson Title)

A. Lecturas (Readings)

Lesson I has two *Lecturas* followed by exercises; all other lessons have three *Lecturas* except for Lesson IX, "Agricultural Economics", which has five. Each *Lectura* is glossed with the English meanings at the bottom of the pages. Common, higher-frequency words are not glossed, but technical and agricultural terms are glossed on their first appearance, except for obvious cognates, for ready reference to the meaning without thumbing in the back of the book. These *Lecturas* are also recorded on the audio cassettes.

B. Questionario (Questionnaire)

The questions are based on the *Lecturas*. Space is provided after each question for writing the answer. Then the answer may be checked in the corresponding section of the *Key to Exercises*.

C. Ejercicios léxicos (Lexical Exercises)

These exercises are intended for vocabulary expansion. The student is asked to find in the text other forms, derivatives, or synonyms, etc. of the words given.

D. Ejercicios (Exercises)

Three types of exercises based on the readings are provided under this heading: After *Lectura I*, Exercise I is a multiple choice exercise; Exercise II is a completion exercise. Both are given in an answer sheet format with spaces for the answers. *Lectura II* is followed by a multiple choice exercise only, while *Lectura III* is followed by both multiple choice and completion questions, and a third exercise which is a matching vocabulary quiz. All answers are fully keyed for self-correction and reinforcement.

E. Diálogo (Dialogue)

The *Diálogo* in each lesson represents a change of pace and a different register from that of the *Lecturas*. The language is colloquial and is the standard Spanish likely to be used among Hispano-American professionals. The dialogues follow the theme of conversations among agricultural specialists, including some North Americans, who have come together for a conference (congreso) in Colombia. The cassette recordings are made with pauses to give time for the learner to repeat the lines.

F. Modismos (Idioms)

Part A of the section *Modismos* lists high frequency idioms occurring in the *Lecturas* and the *Diálogo*. The use of each idiom is illustrated in three different sentences. Part B gives the student the opportunity to use the idioms, with an answer sheet where each idiom is presented with other phrases in random sequence. The student is given the task of assembling these elements to form a complete sentence.

G. The test units

Two tests are provided in the *Basic Manual*, one after Lesson 6, the other after Lesson 12. Each test gives an overview of the preceding six lessons, using the completion, multiple choice, and matching question-answer sheet

format with which the student has become familiar in the lessons. All questions are completely keyed for self-correction.

The Audio Program

The Audio Program consists of recordings (30 five-inch reels or 30 cassettes) and the *Audio Manual* (70 pp.). For the audio laboratory experience, the reading selections and the lesson dialogues are recorded in their entirety.

In addition, there is a full program of interactive audio exercises affording practice in colloquial expressions, in language manipulation and in self-expression.

The *Audio Manual* gives the print counterpart of the audio recordings, and is organized according to the 12 topical units of the *Basic Manual*. The interactive exercises for each unit include vocabulary for discussing the subjects treated in that unit, along with high frequency idiomatic expressions and verb forms. In this way, after reading the basic unit material, and hearing the recordings of the *Lecturas*, the learner has the opportunity for active practice of the terminology in the conversational mode.

As noted above, the texts of the *Lecturas* and the lines of the *Diálogos* have been recorded on audio cassettes by native speakers of Latin American Spanish. These sections of the *Basic Manual* have not been re-printed in the *Audio Manual*, which does, however, give instructions for the study of the *Diálogo*. The *Audio Manual* further furnishes the scripts for the repetition, substitution, and recombination drills in which audio recordings are particularly effective. Except for the simple repetition drills, a model utterance by the native speaker precedes the drill, and the correct answer follows immediately after the pause for the answer.

To furnish stability in the presentation of constructions and vocabulary for personal expression, as mentioned above, we made a selection of the categories of functional needs presented in Wilkins, *Notional Syllabuses* (1976). Of course, for 12 lessons, the selection is minimal, but all the more exacting. Thus, each chapter in the *Audio Manual* has the section: "Notional Exercises". For the 12 lessons, they are as follows:

I. Time and its divisions
II. Time and moment
III. Time relations
IV. Time relations
V. Time relations
VI. Degrees of certainty
VII. Commitment, necessity, conjecture, promise
VIII. Variables of attitude
IX. Approval and acceptance
X. Commands and requests
XI. Pleasure, enjoyment, admiration, approval
XII. Apologies. Thanking

While most of the above titles show clearly enough what is in the exercise, particularly if you have in mind the rich Spanish verb system and fund of constructions and vocabulary used to express such functions, the seeming insistence on "Time" and "Time relations" requires some explanation. The topic "Time and its divisions" covers the simple concepts of *anteayer* 'day before yesterday'; *ayer* 'yesterday'; *anoche* 'last night'; *hoy* 'today'; *mañana* 'tomorrow'; *pasado mañana* 'day after tomorrow', and the accompanying appropriate verb tenses. The topic "Time and moment" is an extension of the preceding one and includes the expressions *la semana pasada* 'last week'; *la*

semana próxima 'next week'; *el año próximo* 'next year'; *el mes pasado* 'last month'; *el mes próximo* 'next month', with the corresponding verb tenses. The heading "Time relations", repeated in three chapters, offers practice in those combinations of verb tenses with temporal adverbs used to express such concepts as immediate future, distant future, present progressive, intensive present, immediate past, distant past; as well as the idiomatic constructions for 'how long...?'; 'ago'; 'since'; 'for' plus adverb of time, in combination with present tense and imperfect tense expressions.

The final exercise of each lesson in the *Audio Manual* is a dictation consisting of a short excerpt from a *Lectura*. Thus, the complete program of exercises available with the tape-manual combination offers a broad yet intensive experience in both structure and self-expression, while increasing the familiarity with the terminology of agriculture.

The PLATO Program

Another type of language experience, concentrating on the development of the reading skill, is furnished by the computer (PLATO) component. For this, 12 of the reading selections were put into the computer and programmed with the locally developed "Interlinear Translator"[3], which provides instant glossing and translating, both literal and idiomatic, at the touch of a key, displaying the words in context, and eliminating the drudgery of thumbing through the vocabulary in the back of the book. There is also a provision for grammatical footnotes, for some of the more irregular forms. Providing challenge in the computer lessons is the series of pre- and post-tests for each reading selection.

The computer-based lessons have sufficient materials for between 12 and 60 hours of instruction, depending upon the *modus operandi* of the individual student. The computer lessons are designed to increase reading comprehension and boost the passive vocabulary of the student within the domain of Spanish for agricultural purposes. The selected readings are representative of the materials contained in each chapter and focus on a specific field of available literature on agricultural subjects.

The list of topics follows:

1. El papel de la agricultura y la ganadería en la economía general (The role of agriculture and livestock raising in the general economy)
2. El azúcar (Sugar)
3. El granito de maíz (The little grain of corn)
4. Trigo para el trópico - 2 partes (Wheat for the tropics - 2 parts)
5. Qué y como es el frijol (The whys and wherefores of the bean)
6. El ámbito geográfico (The geographical setting)
7. Desarrollo agropecuario (Agricultural and livestock development)
8. Estamos viviendo en la edad de madera (We are living in the age of wood)
9. Características regionales de la ganadería de bovinos en México - 2 partes (Regional characteristics of livestock raising in Mexico - 2 parts)
10. Utilización del follaje de pino en la alimentación de vaquillas en crecimiento (Utilization of pine foliage in the feeding of growing heifers)
11. Ganadería a 4.000 metros (Livestock raising at 4,000 meters)
12. Producción de carne con pasto pangola solo o asociado con leguminosas tropicales - 2 partes (Meat production with pangola pasture alone or in association with tropical legumes - 2 parts)

3. The permission of the developer, Professor M. Keith Myers, to make use of this program is gratefully acknowledged.

The text for each unit is preceded and followed by a test of reading comprehension. The pre-test is based on a paraphrased passage from the unit text. It was designed to present contextualized test items of an increasing magnitude of difficulty. The multiple-choice items proceed from tasks which require discrete point to more integrative-type skills. The first five items are aimed at the student's skills at gathering factual information from the text definitions, synonyms, grammatical points, etc.). The last five items are aimed at skills which involve synthesis and inferencing from the text (such as choosing the best title, giving the best sequential order for sentences summarizing the passage, choosing the best concluding statement, etc.). In the event that the student gets 80% of the items right on the pre-test, the suggestion is made to by-pass the current unit and select another reading topic. However, the decision to choose another topic or go on with the present unit is always left to the discretion of the individual student.

The core reading for each individual unit in the computer-based lesson is presented in the form of an "Interlinear Translator". This interactive computer program enables the student to read as much of the text as possible without assistance and request as little or as much help as is necessary through computerized glossing or translation of the text materials.

The text is first presented 20 lines at a time on the PLATO screen, and the student is given the option to request more detailed information on a particular line by moving an arrow to the line and pressing the DATA key. The program then expands the text so that only five lines are displayed with spaces between the lines where the specific information is requested by moving a line-marker into position under the necessary word. The student then presses DATA again and the information is displayed on the screen beneath the word or at the bottom.

The "Interlinear Translator" enables the translation of all words at the idiomatic level, the translation of marked (+) key words at the literal level (literal-marked verbs are always glossed in the infinitive), and marked verbs (*) which are referenced in footnotes containing their conjugation and specific information on irregular or stem-changing verbs. Help is available to the student at all levels within the program. By pressing the HELP key, the student is shown the functions of all active keys and basic instructions for how to use the "Interlinear Translator" program. After completing the reading passage, the student is given raw scores indicating the number of times that the translation facility was used and the number of times that footnotes were requested. Then the student is given the option either to return to the Table of Contents and choose another unit or to take a post-test which will give additional information on the acquired level of reading comprehension.

The post-test is a modified cloze exercise based on a text passage similar to the specific text unit in vocabulary and reading level. Choices of various verbs, nouns, and modifiers are indicated in a reserved area under the cloze passage. The student must choose the correct word from the available possibilities and write the chosen response into the indicated blanks in the cloze exercise. Note that the words are deleted according to the significance as vocabulary necessary for text comprehension rather than according to a fixed interval of deletion. The student can skip ahead to another blank and make changes in answers already entered until all the blanks are filled in. The student then presses SHIFT/NEXT to grade the post-test and go on with the lesson. Before going on, the program shows the student's score on the post-test.

After completing an entire unit, the student is given a cumulative display of all scores for the pre-test, translated words and footnotes accessed, and post-test. This information is presented to assist the user in making a decision about whether or not he/she needs to repeat any portion of the unit or return to the Table of Contents for the selection of another topic. Alternate paths are available throughout the units which enable the student to move easily between both units and sections within units. We believe that this freedom to guide the events in the learning experience is ideal for self-disciplined adult language learners having a high degree of motivation to achieve mastery over the materials. This open-ended and self-pacing instructional paradigm should allow the intended audience of

agricultural assistance experts to make the fullest use of the time that is available to them for improving their reading skills in the technical register of Spanish for Agriculture.

The Video Program

The video component is the most independent of the three modes of materials, as the video lessons do not depend on the basic readings. In the proposal to the USDE, we had stated our intention to make video tapes for cultural study by excerpting and anthologizing Spanish-American films, but this proved to be impractical because of the difficulty of both physical and legal access to such material for this purpose. To borrow a French expression: "On a trouvé mieux."

A decision was made not to tie the video-taped components directly to the 12 print/audio lessons, but rather to develop a corpus of free-standing, authentic language materials which would recreate, insofar as possible, situations which a U.S. agriculturist on mission to Latin America might actually encounter. It is hoped that these "episodios visuales" may serve for the student one or more of several purposes: (1) to provide models for both verbal and non-verbal behaviors; (2) to serve as an introduction to cultural differences, knowledge of which might enhance our agriculturist's effectiveness; and (3) along the way, to provide some factual information about Latin American agricultural practices and problems.

As finally constituted, the video component consists of 48 three-minute episodes taped in the LLL studios and on the farms of the University of Illinois College of Agriculture, with Spanish-speaking role-players.

The idea of brief interaction scenes or episodes to transmit both language and cultural information arose from the concept of the "Cultural Assimilator" developed by Professor Harry Triandis of the University of Illinois Department of Psychology (Fiedler et al. 1971). The procedures for role-playing and the production of authentic language were developed by Tony Silva, Teaching Associate in the University of Illinois Division of English as a Second Language (Silva 1983).

The "Silva method" referred to above consists of asking carefully selected individuals, usually professionals in the field of language teaching methodology, to improvise brief episodes in front of a single video camera, the episodes being based on a specified language function with details worked out among the developer and the on-camera personnel. After the scene has been successfully taped, a transcript of the sound track is made and used as the basis for the development of the printed lesson materials.

For the substance of the episodes, team members working as Production Assistants for Video, after consultation with Latin American nationals and experts in the University of Illinois College of Agriculture, composed the outline for the 48 short video episodes. The series was designed to show a North American agricultural specialist functioning in various contexts in Latin America. The outline was divided into three main headings: I. Interactions in Official Settings; II. Interactions in Laboratory or Technical Support Settings; III. Interactions in Agricultural Field Settings. These main headings were then subdivided so that the situations would show (A) Status Equal Collegial Relations; (B) Status Inferior Relations; (C) Status Superior Working Relations, under which categories the individual scenes were developed.

In each episode, one of the roles is that of the North American agricultural specialist having to do business in Spanish America. The other roles are constant in being played by native speakers of Latin American Spanish, but vary in the parts played: Latin American bureaucratic worker, extension agent, village school mistress, wealthy landowner, farmer. We were most fortunate in the availability of authentic characters. Most of the role players were actually from the backgrounds suggested by the roles, and their presence at the University of Illinois at this time was in the nature of an interlude in careers very close to those depicted in the tapes.

The actual content of each of our 48 episodes was worked out in a planning session by production and on-camera personnel. Our production assistants had both had experience in living and working in Latin America. The 11 members of our repertory company, who were selected on the basis of skills in spoken Spanish, ability to improvise convincingly, experience in Latin America, and knowledge of agriculture, included among them, in overlapping categories, five natives of Latin American countries; six doctoral candidates in second-language acquisition; and four professional agriculturalists. All three of those who portrayed the U.S. "agtech" had been on mission to Latin America, one as an agricultural economist, one as a specialist in agricultural extension, and one in the Peace Corps.

A noteworthy feature of this material is the fact that, following the Silva method, no written script was used; no memorization of parts took place. The subject or theme of the episode was given to the duo or trio of role players, and they interacted and talked it out in natural language.

Only after the spoken language was on the tape did it appear as a printed script. The sound track was transcribed, and forms the basis for the accompanying *Video Manual*. The *Video Manual* is thus an authentic documentation of spoken Spanish.

The strength of the improvisatory method we employed lies in the spontaneity of the performances, and in the opportunity cast members have to contribute their own experience and expertise to the content of the episodes. A possible hazard of the method is that the Spanish is, admittedly, not all "pure": deviations from a perfect standard range from a few out and out mistakes to a number of dialectical differences. We have attempted to compensate for this through the inclusion with each episode of a "Fe de Erratas", which provides the corrected version of the variant actually used in the dialogue. For each transcribed episode, the *Video Manual* further provides a Spanish- English "Vocabulario" of selected terms.

Those educators attuned to the impact of television in the classroom and laboratory will readily see the uses to which such materials can be put. Some suggestions might be (1) for listening comprehension; (2) as models for scenes to be developed and "acted out" by students; (3) as the basis for class discussion of issues, problems, or behaviors demonstrated in the tapes; and (4) as the basis for printed lesson materials or modules to be developed according to local needs.

For a better appreciation of the range of subject matter undertaken in the video component, we have provided in an "Appendix" the list of topics of the taped episodes.

To conclude, we expect the student, particularly the motivated agricultural professional we had in mind, to benefit from the combination of modes of linguistic and cultural experience afforded by these varied materials. The successful realization of this admittedly sizable project is due to the sentiment of genuine concern, shared by the entire team, for the importance of improving communications among the nations of the Americas at this level.

APPENDIX

In order to complete the information on the video component, the first part of the "Appendix" is a list of the titles of the 48 video-taped episodes. Part II of the "Appendix" gives the names of all participants in the project and the names of the LLL staff. Finally, a third part of the "Appendix" gives information on the distribution and access to the materials, since we have found that this sort of information is always requested when we have made presentations on the subject at conferences and seminars. As a concluding remark, we may say that there are already signs that the

professional community is welcoming the appearance of these materials, adding to the sense of gratification that we have felt as a team working together on a worthwhile enterprise.

Part I: The Video Episodes

The topics of the video-taped episodes follow:[4]

1. Meeting a Local Counterpart
2. Initial Working Session with Counterpart
3. Historical Context of Sugar Cane Cultivation
4. Initial Meeting with Government Liaison
5. Discussing Possible Problems with Dislocation of Work Force
6. Discussing Benefits and Strategies of the Proposed Project
7. Rescheduling an Appointment
8. Requesting a Soil Analysis
9. Checking on the Status of the Soil Analysis
10. Achieving Goals through Informal Chat with Secretary
11. Strategies for Facilitating Cooperation in a Rural Community
12. Introducing a Colleague to Local Extensionist
13. Requesting Clerical Assistance
14. Checking on Progress of Clerical Assistance
15. Checking with Official on the Status of a Report
16. Discussion of Incomplete Report with Government Official
17. Presenting a Report and Requesting the Assistance of the Director
18. Accepting Criticism of a Report from the Laboratory Director
19. Informing Government Official of Termination of Project Funding
20. Introducing a Native-speaking Assistant
21. Discussing the Final Details for Implementing the Project
22. Completing and Revising a Survey Questionnaire
23. Discussing Survey Results and Revising the Questionnaire
24. Dealing with Delays in Obtaining Equipment
25. Discussing the Role of the Project Engineer
26. Discussing Personnel Needs and Requesting an On-Site Visit
27. The Landowner and Foreman Discuss the Status and Benefits of the Project
28. Problems with Insect Infestation
29. Asking a Local Teacher to Serve as Interpreter
30. Asking a Local Teacher to Help with Night Classes
31. Discussing the Details of the Night Classes
32. Discussing Problems with the Night Classes
33. Explaining the Termination of the Education Project
34. Visit to a Soybean Demonstration Plot
35. Cooperatives and Subsistance Farming in Rural Latin America
36. Problems with Providing Extension Services
37. Mixed Corn and Soybean Production in a Well-Developed Agricultural Region
38. Introducing an Improved Corn Variety
39. Visiting an Experimental Grape Arbor
40. Extending Credit to Small Farmers

4. A list of these topics with a brief summary of the content of each episode is available on request. This appears as pages 3-14 in the *Video Manual*.

41. Farm Management by a Female Head of Household
42. A Model Dairy Cooperative, Part I
43. A Model Dairy Cooperative, Part II
44. Participating in a Crop Rotation Program
45. Problems of Non-Membership in a Local Cooperative
46. Discussing a Crop Insurance Program
47. Fruit Production for Crop Diversification
48. Sponsorship of Improved Horticultural Techniques

Part II: Personnel

The following students, faculty, staff and administrators of the University of Illinois at Urbana-Champaign were involved in this project, either actively or in an advisory capacity:

A. Coordinating Council on Foreign Languages for Special Purposes (1980-84):

William L. Plater, Associate Director, School of Humanities; Assistant Professor, School of Humanities (since 1983 Dean of the College of Liberal Arts and Sciences, Indiana-Purdue University at Indianapolis);

Allen Purves, Director, Curriculum Laboratory; Professor of English Education;

Hanns Martin Schoenfeld, Director, Office of West European Studies; Professor of Accountancy;

Edward E. Sullivan, Jr., Associate Director, School of Humanities; Assistant Professor, School of Humanities;

Bruce H. Mainous, Director, Language Learning Laboratory; Professor of French; Chair.

B. Project Staff (1981-84):

Principal Investigator: Bruce H. Mainous
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Foreign Language Area Resource Person: William Curtis Blaylock, Department of Spanish, Italian and Portuguese
Professional Area Resource Persons:
Daniel Gianola (Fall 1981), Department of Animal Science
Philip Garcia (Spring 1982-84), Department of Agricultural Economics
Felix Carvallo (1981-82), Department of Agricultural Economics, University of Illinois and University of Mexico
Spanish Language Editor: María T. Rund
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Audio - Rachel Manwell
Electronics - Richard F. Gallivan
PLATO - Robert S. Hart
Video - Junetta B. Gillespie
Technical and Production Personnel:
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Lesson Writer, *Basic Manual* - Thomas E. Lundgren
PLATO Lesson Designer - Robert L. Blomeyer, Jr.
PLATO Programmers: Maurice K. Wong (1981-82), Stephen E. Simpson (1982-84)
Video Assistants: Bernice Blatt (Surabela Blatt-Fabian) (Spring 1982), Robert L. Blomeyer, Jr.

Typists: Ida Mae Hanke, Marilyn Roskum, Rita R. Scott, Ann R. Shinall, Mary A. Todd
Final Manuscript Typists: Ellen L. Abell, María T. Rund, Rosemarie Sisco, Eva Thorpe

C. Audio Component:

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María T. Rund - Spanish Language Recording Specialist and Editor
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Recording Studio Interpretations: María T. Rund - Coordinator, Antonio González, Anna J. Sandoval, Margarito Soliz

D. Video Component:

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Robert L. Blomeyer, Jr. - Production Assistant, Lesson Designer
Bernice Blatt - Video Production Assistant
Anna J. Sandoval - Editorial Assistant
María T. Rund - Editorial Assistant
On-Camera Portrayals by:
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Félix Carvallo
María Carvallo
Carmen Chuquin
L. Antonio González
Ana Jenkins
Charles J. Mitchell
Anna J. Sandoval
Karl Schmidt
Vickie A. Sigman
Margarito Soliz
Production Editor: Ellen L. Abell

E. Computer (PLATO) Component:

Coordinator, Computer-Assisted Instruction (CAI): Robert S. Hart, Associate Director, LLL
Lesson Designer: Robert L. Blomeyer, Jr., LLL Staff member
Linguistic Advisor: William Curtis Blaylock, Department of Spanish, Italian and Portuguese
Content Advisors: Daniel Gianola, Department of Animal Science, College of Agriculture
Special Consultant on Field Production: Warren Sager, Agricultural Communications; Philip García, Department of Agricultural Economics, College of Agriculture; Félix Carvallo, Agricultural Economics, University of Illinois and University of Mexico
Test Development and Implementation: Anna J. Sandoval, LLL Staff member
Original Development of the "Interlinear Translator": M. Keith Myers, Department of French; formerly Director, Language Laboratory.
Programming Consultants: Stephen E. Simpson, LLL Staff member; Maurice Wong, LLL Staff member
Database Entry: Anita Nelson, Department of Spanish, Italian and Portuguese, LLL Staff member; Anna J. Sandoval, Program in Multicultural Bilingual Education, College of Education, LLL Staff member

F. Consultants *ad hoc*:

Carl W. Deal, Latin American Librarian
Paul W. Drake, Director, Center for Latin American and Caribbean Studies
Bonnie J. Irwin, Research Associate, International Agriculture

Earl D. Kellogg, Associate Professor, Agricultural Economics, Associate Director, International Agriculture
Fernand Marty, Professor of French and Computer-assisted Instruction
Thomas A. McCowen, Assistant Director, International Agriculture and INTSOY
Tony Silva, Intensive English Institute
William N. Thompson, Associate Dean, College of Agriculture; Director, International Agriculture; Assistant Vice-Chancellor for Research
Harry C. Triandis, Professor of Psychology
Rudolph C. Troike, Director, Multicultural-Bilingual Education
M. Keith Myers, Associate Professor of French
John W. Santas, Assistant Professor of International Training and Communications, International Agriculture and INTSOY

Part III. Distribution

Copies of the *Basic Manual*, the *Audio Manual* and the Audio Cassettes may be ordered directly from the Language Learning Laboratory, G70 Foreign Languages Building, 707 South Mathews, Urbana, Illinois 61801. It is recommended that these components be used together. The *Video Manual* and the Video Cassettes are also to be ordered from the same address, but may be used independently of the other materials. The PLATO component may be used free of charge by anyone with access to the PLATO terminal on the University of Illinois Network. Arrangements for other PLATO networks can be made with Control Data Corporation of Minneapolis. The *Basic Manual*, the *Audio Manual* and the Audio Cassettes, and the *Video Manual* and the Video Cassettes will be sold on a cost recovery basis. Since this project was funded by the U.S. Department of Education, it is understood that Federal Government offices and personnel have free use of the materials. Free use of the Audio Cassettes and the Video Cassettes is available to anyone on the University of Illinois campus in Urbana. The Audio Cassettes and two copies of the *Audio Manual* are kept in the Audio Laboratory, Room G17 Foreign Languages Building. The Video Cassettes and a copy of the *Video Manual* are deposited in the Media Learning Center of the University of Illinois Undergraduate Library and in the Language Learning Laboratory Video Laboratory, Room G89, Foreign Languages, and are available upon request.

REFERENCES

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Silva, T. 1983. Teacher-made videotape materials for the second-language classroom. *Studies in Language Learning* 4:2.128-143.

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AN INTRODUCTION TO INTERACTIVE VIDEO

Ulric Chung[1]

Computers are infiltrating every aspect of modern day life. No longer restricted to purely scientific and business applications, they are being built into everything from automobiles to supermarket cash registers. One notable hybrid system, interactive video, the result of combining a computer with video, promises to have many applications in second language instruction. This article examines this new medium based on work currently under way at the Language Learning Laboratory of the University of Illinois in terms of some general questions: (1) What are the major components of an interactive video system? (2) How does interactive video work? (3) What are its uses in instruction? (4) What are the basic limitations to using it?

THE MAJOR COMPONENTS

Interactive video systems come in many shapes and sizes; however, systems for second language instruction generally consist of a video-tape recorder (VTR) or a laser disk player (LDP) controlled by a personal computer via a hardware interface (see Figure 1). The program running within the computer controls the display of text, graphics, and most importantly, tells the VTR/LDP when to start playing a scene, when to stop, and what kinds of options to use while playing. (The options indicate how the scene is to be played. For example, a scene can be played with the audio turned either on or off to draw attention to the non-verbal behaviors.) The complexity of individual interactive video systems depends on two general factors: the type of video playback device used (VTR/LDP), and the inherent capabilities of the interface card.

The choice of whether to use a VTR or an LDP is important in that both types of machines have benefits and disadvantages which need to be understood by the user. A primary benefit of VTRs is that the technical cost of producing video-taped materials is relatively low, and if necessary, can be done with a minimal amount of equipment. The video tape itself, however, is also the primary drawback, for the constant stress placed on it from playing, freeze framing, rewinding, etc. wears it out and eventually degrades the quality of the picture during playback. Another problem comes from the fact that tape is a serial medium. Therefore, one normally has to wait from a few seconds to several minutes before individual scenes can be located and played.

Laser disks, on the other hand, can access any scene on the disk with very little waiting time. A scene can be played in slow motion or freeze framed indefinitely, with no damage to the disk. This makes laser disks a very good medium for storing large amounts of information permanently. The primary weakness of laser disks is that with the exception of experimental versions, recordings cannot be made directly on them. A high quality video tape of the material must be made first from which the laser disk will be mastered. The result is that the average person cannot make disks without a lot of costly equipment. Furthermore, changes cannot be made to a laser disk once it has been made.

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1. Ulric Chung received his B.A. in the teaching of French and his Master's of Computer Science from the University of Illinois. His Master's project included the design and implementation of an interactive video logging system, which will facilitate the development of interactive video/CAI, and he will be continuing this work as a Visiting Research Associate in the University of Illinois Language Learning Laboratory.

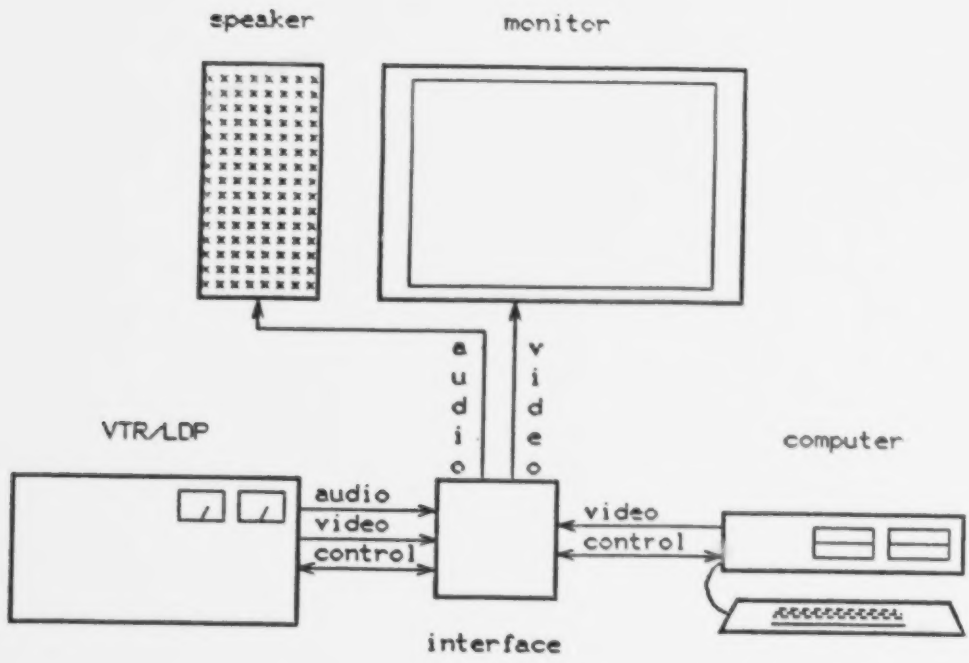

FIGURE 1. Components of an Interactive Video System.

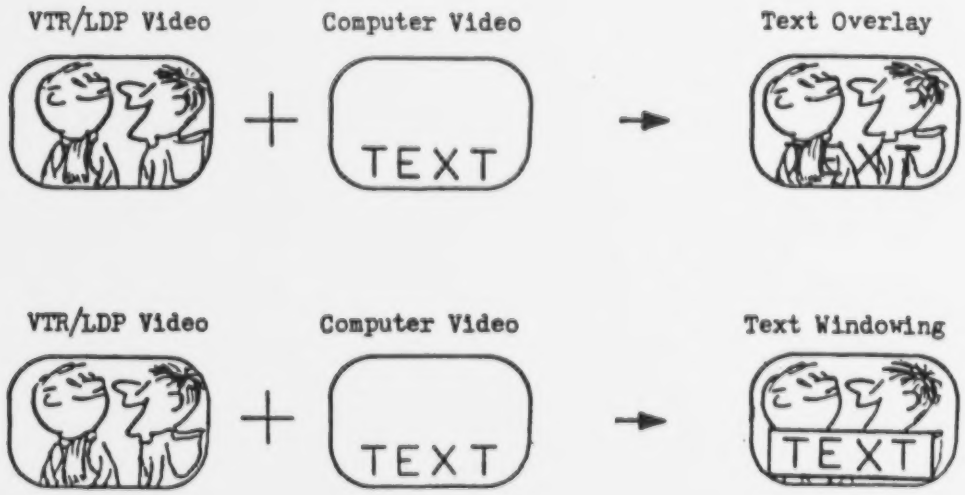

FIGURE 2. Text Overlay Versus Text Windowing.

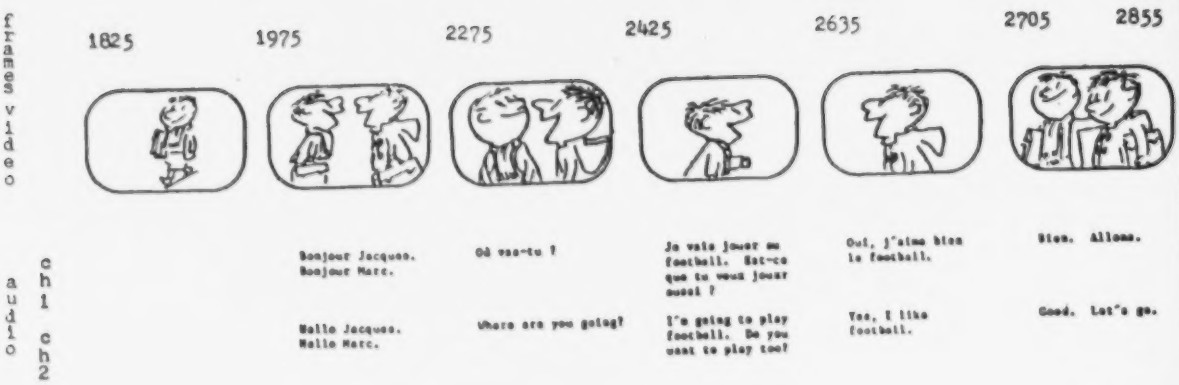

FIGURE 3. Layout of Information Contained on Tape/Disk.

BEST COPY AVAILABLE

The second important element influencing the complexity of interactive video setups is the sophistication of the interface used to control the system. Choosing an interface presents us with a "chicken and egg" situation. If one already has a computer and VTR/LDP, then the interface chosen can exploit only the existing features of that system. Hence, the limiting factor of the system is not the interface, but the other components. So, for example, purchasing an interface which controls three channels of audio is wasteful if the video playback device only has two channels of audio available. The preferred alternative is to have a set of predefined needs, so that an interface and equipment can be purchased to fulfill them. Some desirable features of an interface which can help to meet those needs include the ability to

1. control multiple channels of audio
   a. merged together.
   b. as individual channels.
2. present the video picture and computer text
   a. on two separate monitors.
   b. alternated on the same screen.
   c. merged with the computer text over the video (see Figure 2).
   d. merged with one display screen as a window of the other (see Figure 2).
3. output a recordable signal of computer generated text/graphics and VCR/LDP video.
4. terminate a scene during playback.
5. keep the computer active during playback so that the user can type input and have it processed.
6. control either VCRs or LDPs with the same card.
7. utilize *all* the available features of the video machine being used, e.g. pause, slow motion, etc.

The features of an interface have a definite bearing on its price, and also on the overall "power" of the system. For instance, the ability to control multiple channels of audio allows the tape/disk to have one channel with the target language soundtrack, and a second with a translation or a even a commentary. This effectively multiplies the potential uses of the tape/disk by two.

HOW INTERACTIVE VIDEO WORKS

Even though the configurations of systems may vary, the principles making them work are the same. Like film, movement on video is caused by showing a series of still images (frames) in rapid succession to give the illusion of continuous motion. The frames are numbered consecutively, so the beginning and ending points of a hypothetical scene might be 1825 and 2855, respectively (see Figure 3). In order to play this scene, the beginning and ending frame numbers must be sent to the computer as well as any specific instructions for the manner in which the scene should be played. When the locations have been received, the computer checks the VTR/LDP to find out the current position of the tape/disk. The machine will then rewind or fast forward accordingly until it gets to the beginning of the scene. Once the machine has arrived, it will play until the end of the scene is reached.

Using frame numbers directly to play scenes is the most straightforward method of controlling the VCR/LDP. Frame numbers, however, are not inherently meaningful, so in many applications, it is beneficial to use a utility package which will allow the program designer to give meaningful titles to the scenes to be played. The result of using such a utility is a list which serves as a record of the scenes stored.

#	TITLE	START	END	FRAMES	SECONDS
1	complete dialogue	1825	2855	1030	34.3
2	Jacques walking from school	1825	1975	150	5.0
3	Jacques and Marc say hello	1975	2275	300	10.0

4	Jacques asks a question	2275	2425	150	5.0
5	Marc answers	2425	2635	210	7.0
6	Jacques likes soccer	2635	2705	70	2.3
7	Jacques and Marc leave	2705	2855	150	5.0

The program designer can then use the information on the list as an easy reference for accessing scenes. Thus, high-level language statements which use the list information to play a scene might look like the following:

```
CALL PLAY(3)
```

or

```
CALL PLAY_TITLE("Jacques and Marc say hello")
```

In the case of a language like BASIC, the statements would be as follows:

```
1450 LET SCENE_NUMBER = 3
1460 GOSUB 2000 : REM 2000 is the routine to play the scene by its number
```

or

```
1620 LET SCENE_TITLE$ = "Jacques and Marc say hello"
1630 GOSUB 3000 : REM 3000 is the routine to play the scene by title
```

USES OF INTERACTIVE VIDEO IN INSTRUCTION

While it is important to learn the nuts and bolts of interactive video, the primary concern of most teachers will probably be how this technology can be used in the second language classroom. Comparing the innate capability of interactive video with the parent devices, a computer and a VTR/LDP, interactive video can do little more than either of them. The only additional features are that it can locate scenes more rapidly and accurately than if a human were running the VTR/LDP; and, depending on the interface, it can display the VTR/LDP video on the same screen as computer generated text and graphics. What then, if anything, makes interactive video "special"? In order to respond to this question, we must include a component of interactive video which up to this point in the discussion has been ignored, human creativity.

Even though only a few new features are provided by the combined medium, those features, plus the ones basic to video and to the computer individually, can be combined with the ideas of teachers and program designers to form instructional tools which range from simple to innovative.

Two simple applications help the teacher by employing the inherent capabilities of interactive video as a work-saving medium. By using the recording capability of interactive video, much of the tedious programming required in computerized instruction can be avoided with the added benefit of being able to present complicated types of visual information. For example, rather than programming a computer-generated diagram, one can video-tape a drawing of the diagram or record what the diagram actually represents. Instead of typing out a long explanation of a topic which would require many lines of computer code, one can simply record an instructor presenting the explanation, including any helpful visual aids. The computer's job, now, becomes more managerial in nature, where it receives student input, analyses it, and decides on the appropriate scenes to show.

A second simple alternative takes advantage of the system as an organizing and time-saving medium by using the utilities which give scenes meaningful titles. Now the instructor automatically has a permanent record of the contents of the tape/disk. The teacher can then use the same utilities to retrieve any scene by number or by title for playback. Thus, the teacher can locate short video-taped scenes for showing to a class without having to resort to less accurate counter readings.

More interesting, student-oriented applications of interactive video help make viewing video tapes less of a passive task. A dialogue can be presented as the focal point of an instructional program. By judicious control of the presentations by the selective use of audio and screen displays through freeze framing, slow motion, text overlaying, etc., various aspects of the dialogue's verbal and non-verbal content can be highlighted. The computer can then complement the dialogue by presenting explanations of the vocabulary, grammar, and cultural elements. To help the student master the subject matter, the computer can also pose questions about the lesson content, as well as give exercises and tests. This type of presentation is naturally flexible because the computer text and questions can be modified so that the same piece of video tape can be used with students of different skill levels. Beginning students might see a dialogue whose explanations and questions stress learning new vocabulary words, while the same dialogue can be used to teach grammar points and cultural behaviors to more advanced students.

As topics become more complex, one may wish to enhance existing recorded information by combining the video with computer text. This allows the instructor to write transcriptions, translations, or running commentaries of what is occurring on the screen as "subtitles". Because this feature does not actually alter the tape/disk, the subtitling facility can be turned on or off by the student or teacher as needed.

For highly motivated students, the ability to explore recorded scenes gives him/her control over the instruction. The student can view a tape/disk and can stop or pause at will. At this point, the student can get a simple summary of what has occurred on the tape up to that moment, can be asked a question by the computer, or perhaps can even ask the computer simple questions in a who, what, when, where, why, and how format.

LIMITATIONS TO USING INTERACTIVE VIDEO

Interactive video is a challenging medium for developing new ideas. Technically, it is very simple to modify an existing personal computer system to be able to handle interactive video: all one needs to do is find a VTR/LDP and an interface card compatible with the computer and plug everything together. Thus, interactive video sites may become a natural adjunct to existing computer resources in the schools. These sites could be used by individual students, small groups or even by the teacher in class activities. Unfortunately, however, there are two major constraints to the establishment of such sites in educational settings: the price of the hardware and the availability of interactive software.

If we exclude the cost of both the computer and the VTR/LDP, then the interface itself (depending on its sophistication) can range in price from as little as a few hundred to as much as several thousand dollars. Now, considering the price of a very simple computer and VTR/LDP, the price will be increased by at least another three thousand dollars. In school systems with limited budgets, alternative methods of instruction may not be as "high tech" but they would probably be much more cost effective.

The second limitation is due to the lack of instructional materials specifically designed for interactive video. Because of the relative newness of the technology, there are few, if any, established guidelines for developing teaching materials. Also, materials development will most likely be an expensive venture, since it requires the use of video-taping facilities to create the video presentations, and people skilled in instructional design and programming. Thus, before high quality software can be produced, developers will need time to formulate effective instructional techniques, to gather the capital, and to find or train individuals.

On the brighter side, the cost of hardware is bound to fall as the technology becomes more common. Furthermore, with the availability of easy-to-use interactive video authoring systems, teachers will be able to create instructional materials themselves, using their own or commercial video tapes and laser disks.

CONCLUSION

Interactive video is yet another tool which promises to be able to help teachers in their task of improving instruction. Using it provides us a flexible medium for presenting information in novel ways. If this technology does indeed prove educationally effective, hopefully it will become available to all those who want to use it, and to all those who can benefit from its use.

A THEORY OF LEARNING AND SKILL-ACQUISITION APPLIED TO INTERACTIVE VIDEO: ACTIVITIES AT THE DAVID O. MCKAY INSTITUTE, BRIGHAM YOUNG UNIVERSITY

Larrie E. Gale[1] and Bruce L. Brown[2]

In this chapter a broadened approach to learning theory will be described and illustrated through particular application to the problem of second language acquisition. This view of learning and skill acquisition grows out of more general tradition within psychology that emphasizes the functional and holistic aspects of human perception and action. An integration of these views is referred to by Brown, Warner and Williams (1985) as "transparency theory". This approach emphasizes the tacit skill aspects of language acquisition, and the functioning of language as a tool of social interaction, in addition to the more traditional language-learning concerned with explicit instruction in grammar and vocabulary. Interactive video is particularly well suited to this broader theory of second language acquisition. The interactive video approach taken at the David O. McKay Institute will be contrasted with ways in which language has typically been taught, and a brief report will be given of the interactive video programs that have been produced at the McKay Institute.

DEVELOPMENTS IN INSTRUCTIONAL METHODS

Troubles with Traditional Approaches

Language instruction methods have, for the most part, grown from practical experience rather than being based upon a comprehensive theory, or even upon empirical research results. This has at least in part been due to the inadequacy of learning theory and learning research as it has developed in psychology over the past 40 years. The preoccupation of learning theorists with animal research and stimulus-response theories has produced a body of learning theory and research that is of little use to instructional practitioners.

The methods commonly used by language instructors have typically helped the student acquire language by dividing its complexity into tasks or segments and then feeding these somewhat isolated tasks to students in pieces. We will refer to this approach as "atomistic". The intent of such strategies is to make language learning more digestible, more chewable. The problem with such an approach is that it is very difficult to get a holistic or comprehensive view of the language. With this approach it is difficult for students to find meaning in entire phrases or paragraphs, or to use language effectively as a social tool.

Because in such strategies we typically emphasize reading and writing skills (the grammar and vocabulary), students are able to associate definitions with words, but frequently have difficulties when words, with which they are already familiar, are embedded in a larger context which may flavor or even change meaning. Language teaching approaches have also been somewhat controlled or limited by the technology available, which until recently has been primarily pencil, paper, and the printed page. It simply has been easier and more practical to teach language through a paper medium. All this has given students the impression that we are teaching definitions rather than meaning, grammar rather than the skills of speaking and understanding language.

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The Instructional Design Perspective

From the viewpoint of instructional designers who are encouraged to transfer the results of research into the teaching-learning process, acquiring a language requires a variety of different learning types, which in turn requires that different approaches be used for each learning type. In other words, a wide range of approaches should be used in teaching language, including satisfying conditions required for the teaching of: (1) defined concepts; (2) rules; (3) abstract concepts; (4) attitudinal change; and (5) problem solving (in the sense that Gagne used the term). Language use is clearly a multifaceted, complex skill which, because of its complexity, must be learned so completely that students can look past or through specific language tools. In fact, recent studies suggest that keeping language tools such as vocabulary definitions in the foreground can actually get in the way of language learning. Anecdotal data from a recent dissertation suggests that students understand the meaning of a phrase without knowing the specific definition for each word (Johnson 1985). Earlier studies seem to support this as well. Indeed there appears to be a genre of literature that suggests that meaning resides not in words or even in phrases, but in a holistic context (see, for example, Bransford et al. 1972a, 1972b, 1974; and Sachs 1967). If the meaning of a language is not found in words but in ourselves, in context and from our own personal experiences, then language can best be learned through experience, whether real or simulated. This perspective argues against the initial, heavy use of printed or written language; against the use of abstract, symbolic representations of real-world contexts.

The Power of the New Technology

The excitement of interactive video-disc technology is that it can readily provide simulated experience rapidly, and less expensively, than traveling to and living in a country where a specific language is spoken. Interactive video-disc technology (microcomputers mated to video-disc players) can provide context and contextual clues, while giving learners total control of the information flow (something that research suggests is very necessary). It can easily provide many different kinds of helps or supports such as dictionaries/glossaries, explanatory comments, feedback, etc., and can provide all of these instantaneously. Interactive video-disc technology can provide on-line, and under student control, virtually any piece of information within three to six seconds. The real power of such technology is that both visual and aural channels can be provided along with text which is either written on the screen or which students have to create. This makes it possible for writing and reading exercises, listening/viewing comprehension exercises and other such exercises which can, if the content is carefully designed, provide a holistic experience, while at the same time providing specific tools when needed.

The power of the technology is so complete in terms of past media that the old term of "listening comprehension" probably ought to be changed to "perceptual comprehension" when students are both viewing and listening to a video sequence. In fact, with text, graphics, aural, and visual information being provided through the medium we may want to label the student's experience "contextual comprehension" as students view, listen, read, and in other ways experience the language *and the culture* associated with the language.

With such a technology the learning process can be much more under learner control providing free access to many tools, aids, and experiences available through interactive video. The student of a second language can "explore" the language and its culture much as they would in an immersion experience living in Spain, Germany, or France.

These technological breakthroughs together with recent advances in second language acquisition research and theory go far beyond the learning theory that is currently available within that branch of psychology and cognitive science. What is needed is a firm theoretical undergirding for these holistic, skill-based approaches to language acquisition and to learning in general.

For many years now, learning theory and behaviorism have been synonymous, but learning theory is too important a topic to be left to any one school of thought. The behavioral school, the generative grammar structuralist school, and the information processing schools have all given us important insights into the nature of learning, but no one of them alone or even all three combined are adequate to the task of providing a theoretical foundation for an adequate and practically useful theory of learning. All three of them are wrong in fundamental ways in their account of human learning and the acquisition of knowledge. Kurt Lewin once said that there is nothing more practical than a good theory. *Perhaps the single most important thing that could be done to improve instruction in our nation's schools is to construct an adequate theory of human learning and skill acquisition.*

There have been some important developments in four very diverse areas that have promise for the development of such a theory: (1) J. J. Gibson's theory of perception (1966, 1979), which he refers to as "ecological optics"; (2) Michael Polanyi's (1962: chs. 4 and 5) account of the psychology of skills; (3) developments over the past 30 years in contemporary psychophysics (see, for example, Green and Swets 1966 and Sakitt 1972); (4) the important discoveries of linguists over the past 20 years with respect to how second languages are most effectively acquired (Lambert and Tucker 1972, Krashen 1981, Fillmore 1976). The insights of all four taken together provide a foundation for a social and "hermeneutic" psychology of learning with the search for meaning and one's place in the social world as the fundamental principles of human action rather than the artificial principles of the association of stimuli and responses. Brown, Warner, and Williams (1985) have articulated the revolutionary shift that these new directions could make in psychological theory. Their approach is termed "transparency theory". They show that many paradoxical findings in the attention theory literature, in social psychology and in observations from clinical practice that are usually explained in terms of psychodynamic theory can be much better understood from the holistic view of transparency theory.

Some of the major propositions and insights of transparency theory are given in the article "Transparency Theory and Second Language Acquisition" by Brown and Williams (1983). We will give here a brief summary of major points.

1. We will not have an adequate psychology of learning until we have an adequate understanding of the nature of skills. The fundamental orientation of the current "information processing" approach to cognition precludes an adequate account of the nature of skills.
2. The received view of "unconscious mental processes" or "processing without awareness" in contemporary cognitive psychology is closely parallel to the Freudian splitting of the psyche into the conscious and the unconscious components and fails on similar grounds.
3. Polanyi's concepts of *tacit* versus *explicit* knowledge, *focal* versus *subsidiary* knowledge, *objects* versus *instruments* of attention, and *the transparency of language* provide a much more productive theoretical basis for understanding the psychology of skills, the place of automaticity in the acquisition of knowledge, and the ways in which information outside of our explicit focus can alter our behavior than traditional cognitive psychology accounts in terms of "unconscious mental processes".
4. Every demonstration of unconscious mental processes or subliminal perception rests upon the assumption of atomism (single units of stimulus or response). When one gives up this assumption, there is no longer a need to posit two minds (conscious and unconscious) or parallel processors to account for the empirical observations, but they can be more simply understood in terms of the Gestalt principles of focal and subsidiary awareness.
5. Many empirical contradictions and theoretical paradoxes can be solved by considering perception to be tacit, holistic, and active. For example, the conflict in the attention theory area between Treisman's (1964) demonstration that one cannot identify even what language is being spoken in the unattended channel and Lewis's (1970) demonstration that there is "full semantic processing" of the unattended channel is not paradoxical in the least when considered in the context of Polanyi's concept of the

transparency of language (that one can focus "through" words as instruments of attention to their meaning, or the pattern which they jointly constitute).

6. Language is a skill and is best acquired as a tool in the service of some other endeavor. This is true in general of skills: one must focus through the parts to the whole performance for effective acquisition. The acquisition of skill in a computer language such as Fortran or Pascal is a good illustration of this. Many have tried to teach such languages in the traditional academic classroom manner. But apprenticeship and hands-on experience are much more effective. One must have a computer to tinker with to acquire the skill. In fact, one of the reasons that the most capable "hackers" are those who learned it as a kid is because kids are willing to tinker around for a long time. One could talk about "critical periods" here as Lenneberg and others have with respect to the acquisition of natural languages, but it really has much more to do with social expectations and habits. Many of the most effective strategies used by the effective programmer may be tacit, never having come up for explicit review. Perhaps the most effective strategy for acquiring skill in a computer language is to have an increasingly difficult series of meaningful "projects" on a computer, some that you are really committed to and interested in, and then a good reference book, and even a tutor for asking your most pressing questions. By the time you finish the projects you have a great deal of skill, much more than if the equivalent time were spent reading a book on Pascal, Fortran, Basic, etc. Skill in framing houses comes from actual building, not just nail driving "drills" and lectures, and a major part of computer language and natural language acquisition also has this tacit skill-development component.
7. Observations about language acquisition that theorists have explained in terms of physiological limits are much better understood in terms of social processes. Just as Lambert and his colleagues have shown that many of the language acquisition failures that have been attributed to lack of cognitive capacity are better understood in social psychological terms (resistance to a dominant culture, refusal to betray one's social group, hostility toward those who speak the target language, etc.), so Graham (1985) has demonstrated that the superiority of teenagers over adults in language acquisition is not due to some kind of physiological limit (because of solidified brain lateralization) or "critical period" as Lenneberg and many others have maintained. It is rather due to social factors, the unique peer group influence of the teenage years.

Arguments in Support

The paper by Brown, Warner, and Williams (1985) upon which many of these propositions from the Brown and Williams (1983) paper are based, in some ways seems grandiose. They are proposing that transparency theory could provide a unity and a stronger explanatory foundation for areas as diverse as cognitive theory, personality theory, clinical psychology, cognitive psychology, perception, psychophysics, attention theory, social psychology, and learning theory. But central to their argument is the proposition that all of these academic areas are really only different levels of analysis and different approaches to understanding human interactive functioning, with a great deal of historical accident and arbitrariness in the first place in the way the boundaries have been drawn, so that an adequate reconceptualization of any one of them will have reverberations throughout the rest. It should also be emphasized that this is certainly not a new tradition within psychology, but rather an attempt to recast themes from a number of traditional directions (such as the insights of the Gestalt psychologists and functionalists such as Joseph Peterson 1935), in the light of important empirical findings from contemporary work in many areas, especially language acquisition and perception.

Although there are many insights from the empirical work on language acquisition that have important implications for a theory of learning, that theory has yet to be articulated. In fact, some of the most serious deficiencies in the second language literature are because of precisely this, they do not as yet have a coherent and systematic theoretical account of the principles of learning. The transparency theory provides a kind of metatheoretical backdrop for the development of a broad theory of learning that is unified with other major areas of

psychology such as perception, attention, and social psychology. But much work remains to be done in the development of this approach to learning theory.

As we have argued above, the fundamental error of past approaches to learning theory has been "atomism": assuming that the perceptual world consists of single stimulus "atoms" of input and that human action consists of single "atoms" or response. The new information processing approach to cognition for the most part falls into the same deadly error of atomism that the behaviorists do, but in addition is guilty of positing all kinds of unobservable mental fictions that have the effect of cutting off inquiry. The units of perception and the units of action have been determined in these theories by stipulation, by a rationalistic theoretical decision, a legislative agreement among theorists (notwithstanding their lip service to empiricism). But this is the very thing that is at stake, the very thing we must empirically learn--*what are the most effective units of analysis*. And this question is not just applicable to theory building and language teaching, but it is the crucial question for the learner.

One of the most fundamental ways effective learning differs from ineffective is in the units of analysis used by the learner. There is some evidence, for example, that the best readers do worse at a letter-by-letter task, such as finding all of the "e"s in a passage of text. Fillmore's dissertation (1976) gives some very important information on the unit of analysis that is most effective in acquiring a second language. She has shown that children make use of a kind of verbal operant (phrases that function as a unit and can be used to bring about a desired state of affairs) in the natural-language-immersion acquisition process. She calls these "formulaic utterances", and she shows that they are first used as a whole, sometimes misused, and gradually analyzed into their component words as the child gains experience and sees common words in a number of them. In other words, rather than beginning with words and then learning to put them together into sentences, as one would do when explicitly learning a language, when children go through this immersion process of acquisition they begin with useful verbal operants, or "formulaic utterances" and learn the words as they analyze the parts of these pragmatic units through noticing similarities with parts of other formulaics. Well over half of the child's speech in the early months of acquiring the second language consists of formulaic utterances. Likewise, Graham and Brown (1985) have argued that the primary reason for the much greater ultimate success of teenage language learners than their parents is explainable in terms of the task focus of each. The parents for the most part approach language learning as an intellectual puzzle whereas the teenagers approach it as a social skill necessary for survival in their peer group. This difference of focus will have implications for the way in which each attends to language (units of analysis), and the most holistic and functional social focus is more effective.

What Learning Theory Ought to Incorporate

Although many of the arguments above have taken language acquisition as a "paradigm case", we are seeking to develop a much broader theory of learning based upon these principles with applications across the curriculum. From this "transparency theory" point of view the classroom is best considered holistically with particular emphasis on intentions, social needs, and social interactions. Climate and task focus are all important. Teaching is more than establishing mental associations, or even the transferring of cognitive principles, facts, theories, and concepts. It is most productively viewed as a complex social process, and until we consider it totally, with an emphasis on its meaning in human terms, we will fail. It is dialogue, worlds in collision, social exchange, and negotiation; it is often social tragedy, and sometimes it can be friendship and community, ideas, dreams, and vision. It is skill and apprenticeship, getting young people into the world of ideas at an early age. It is reading together and living the great ideas and the great books together which will enable students to enter into dialogue with the greatest minds, even though removed in time, space, and social level. It is a chance for teacher and student to mutually grow from a sharing of the unique perspective of each other in contact with the creations of the world's greatest minds. As Buber (1958) said, "we are molded by our pupils and built up by our works." The best education is mutually edifying for teacher and student, and they grow together. Nothing less than a total theory of learning that includes interpersonal dynamics and the search for meaning can have the kind of practical effects that are needed to transform our educational institutions.

In summary: (1) past learning theories have been too atomistic rather than holistic, (2) past theories have been mechanistic (focus on physiological mechanisms) rather than hermeneutic (focus on meaning), and (3) we have been looking for explanations in terms of mental structure and physiology when much simpler and much more adequate explanations can be made in terms of intentions, social structure, and task focus.

Although we have been arguing strongly in these last paragraphs for a humanistic approach to education in which the most essential elements are the teacher and the students in their totality as human beings, we see the great advances in pedagogical technology as also being central to this vision. The old concern that such advances could make teachers unnecessary is obviously mistaken. The value of such technology fades rapidly without implementation in human terms by a wise and capable teacher. The best technology is only useful when combined with a wisely engineered instructional setting that takes into the account the total person in the context of our finest intellectual traditions. In that way, interactive video is a great ally to the teacher who wants to open his student's eyes as well as his own to the world of ideas, languages, cultures, and traditions. When we learn to use it, the electronic revolution may be an intellectual development comparable to Gutenberg's revolution.

CURRENT ACTIVITIES AT THE DAVID O. MCKAY INSTITUTE

Now that we have described our theoretical orientation and how we see it forming a natural foundation for the development of video-disc instructional programs, we will briefly describe some of the projects that have been developed at the McKay Institute and some of the initial evaluations.

The Annotation of Existing Footage

Early in our experience with interactive video we secured permission to transfer a film called *Macario* to video disc, and developed an authoring template that permitted us to "annotate" that film. The Spanish instructors involved, James Taylor and Gloria Melendez, used the film in an intermediate Spanish class by having students look for the use of analogy, symbolism, and metaphor in the film. This exercise would help the students begin to notice subleties in meaning. They also pointed out cultural and linguistic aspects of the film that they felt were appropriate.

Until we pressed an annotated video disc, the instructors had been using the film in their classroom which required one class period to lecture on the film and two class periods to simply show it. With the annotated video-disc version they simply sent students to our labs to interact with the film and to notice those elements of the film that were important for their course objectives.

We conducted three studies comparing the students who used interactive video disc with those who saw the same film on video tape. The video-tape group received a lecture on what they were supposed to notice in the film; were told to go to the LRC in the Library and view the film as often as they liked and were later required to take an exam and write a paper based on the film. The video-disc group received no lecture but were simply sent to the video-disc lab to interact with the film and were also tested and required to produce a paper.

Our research results showed that the video-disc group outperformed the video-tape group in their ability to retain information and recall facts, with statistical significance exceeding the 0.01 level of confidence. Very importantly, the performance of the video-disc group was almost two full standard deviations above the video-tape group (S.D. difference =1.92), which means that the poorest performing video-disc students were equal to the best performing video-tape students in this comparison.

These results are encouraging as a vindication of our initial effort to incorporate principles from instructional research and learning theory into the design of the program. That is, *what* we wanted the students to notice was tied

directly and inseparably to the *explanation* of what we wanted them to notice, the students had complete control over the information flow, and a variety of helps or support was available all at the stroke of a key. We are encouraged by these results, as it is a comparatively simple and inexpensive process to annotate existing footage.

To the student the annotation template looks like this: the movie begins and runs continuously unless the student does something to stop it. A simple text promptly appears on the screen in Spanish which indicates that if the student touches the space bar the presentation will stop. When the student touches the space bar, which can occur at any time in the program, the computer immediately stops the disc player and inquires as to where it is. Based on that information the computer displays a screen full of text which consists of comments or questions. The student can select one of the comments or questions on the screen by pressing its number and immediately that comment or question will be repeated along with an answer or further commentary. The student can then explore all of the questions or comments for that section of that scene and gain information about cultural aspects, vocabulary, linguistic usage, use of symbolism in the film, etc.

Also displayed on the screen is a header or banner which contains prompts that give the student control over the information flow. The student can back up the presentation to repeat that scene, back it up "x" number of seconds, can continue the presentation, can call another set of text files in English, can call a dictionary, and in other ways get support and help.

This annotation approach has been used with existing discs such as *Klavier im Haus*, *Midway*, *Raiders of the Lost Ark*, *Waldo Pepper*, in order to teach elementary math, elementary level history, English as a second language, and other topics.

Making Existing Footage "Interactive"

We have also taken existing footage and used it in interactive ways other than simply annotating it. Annotating existing footage is a great way to begin to introduce a new topic, present vocabulary in context, etc., but it is a poor place to stop. For this reason we have used our simulation templates to adapt existing footage thereby providing different kinds of practice. We originally proposed to adapt existing footage for the Defense Language Institute and began that project by transferring segments of the BBC series *Kontakte* to disc for a demonstration project. Sections of *Kontakte* were then programmed consistent with the directions of a subject-matter expert, Randy Jones, to play sections of the disc and ask questions of the students afterwards. This provided students with the opportunity to notice vocabulary items, cultural cues, etc. As students used this footage they were exposed to different situations and circumstances in Germany where German was being spoken and then were asked questions about what they heard and understood. Based on their response, the disc would then branch to pieces of the segment they had seen and replay it for them. The computer also provided the script in German, English translations, a glossary of terms, and other helps. We believe that this approach to language learning has a great deal of potential and is comparatively inexpensive as no production costs are incurred. Only the license fee to transfer and use the existing footage need be paid.

We are currently using this approach as we transfer the *Digame* series to video disc for use in the secondary schools. Karl Barksdale and Steve Neilsen of the Provo School District are working with us as we adapt the *Digame* series for use in their Spanish classes. One of the most impressive things about this approach is the interest and motivation of students, as well as their apparent ability to notice, understand, and retain the meaning of phrases and sentences. We will begin researching the use of this series in the fall of 1985.

The Creation of Simulations: *Montevidisco*

One of our early productions, *Montevidisco*, was conceptualized over six years ago by Edward Schneider and Junius Bennion as a conversational simulator. This interactive video program simulates a visit to a Mexican village and requires the student to be the main protagonist in the story. The student encounters tour guides, hotel clerks, sales people in the market place, and many others in his visit to Mexico and must respond to many questions and situations presented to him in context. Depending on the student's response to the situations, he can have a great time visiting Montevidisco or may find himself in the hospital or police station. This adventure game element in *Montevidisco* is intended to motivate and we are hoping that students will, as different consequences befall them, wonder, "What would have happened if I had selected this instead of that option?" and will want to go back into *Montevidisco* to find out. It is our intention that students wanting to play the game will explore the town rather completely and in the process be exposed to a great deal of native Spanish.

To the student *Montevidisco* looks like this: the student confronts a tour guide on the screen who speaks to him and asks if he isn't from the United States, at which point the screen freezes and awaits a response. The options available to the student are listed on the screen and the student, upon selecting one, is prompted to speak that response. (As he speaks, his response is recorded for the teacher or the proctor to evaluate.) Based on the student response, the tour guide then has one of four possible answers which will direct the student to the bus stop, suggest that he go to a bar, send him to a drugstore to help take care of his headache, or the guide will try to sell him tickets to a bullfight. Each of these branches has three to four possible consequences and each of those 16 branches has three or four different branches as well. As you can imagine, the student could spend many hours exploring *Montevidisco* and never see all of the branches.

Flight 505

We have recently completed a co-production with the BBC called *Flight 505* where many of the features of *Montevidisco* were used. In this interactive video program a Japanese businessman is visiting the United States. During his stay in the United States, the Japanese businessman experiences: immigration and customs, a female executive who outranks him, a hotel clerk, a boisterous and embarrassingly outspoken Texan, executives from other companies who invite him to golf and to fast-food stores and to a fancy restaurant for dinner, and so forth. The helps available to the student learning English as a foreign language include the fact that they can back up and repeat a scene, have instantaneous feedback with a surrogate or model who appears on the screen (to say the response the way it should have been said *after* the student has tried his hand at it); a dictionary or glossary which keeps track of which words occurred in a scene and presents them along with their definitions if so desired, and an explanation file, which in this case is in Nehongo.

The Technology in Relation to the Theory

We are encouraged from our limited initial experience with video-disc technology. Such a simple and inexpensive procedure as annotating existing footage has been shown to drastically increase the student's ability to notice important content and retain it. We have also been able to simulate social situations with the video disc in which the student can, in an environment under his or her own control, practice using the language as an interactive tool, but with the added advantage of seeing the written form of the verbal interactions, and with an immediate dictionary. Video disc does seem to offer great possibilities as a way of engaging the student in a "near immersion" kind of language experience, consistent with our theory of second language acquisition. It is possible to set up situations that come very close to the social use of language in which "verbal operants" are required of the student in order to achieve social, interactional ends.

CONTEMPORARY PROBLEMS AND FUTURE DEVELOPMENTS

Some of the problems we view in the future in the use of interactive video are the (1) costs of designing, developing, producing and programming interactive video programs for language instruction; (2) misuse of the medium; (3) limited vision of most of us; and (4) defensiveness on the part of many language instructors.

Regarding the costs of developing interactive video, we are convinced there are ways that these costs can be substantially reduced. We have researched such means and have developed prototype tools which appear to function very efficiently. However, the details of such cost-saving tools will need to be described in another article.

Frequently the medium is misused. Where some language instructors have begun to use the technology of interactive video disc, they have typically "driven" the student, not providing tools or helps to the student, purposely making it impossible for the student to explore the language. This use of the medium is counter to learning research results and unnecessarily restricts the potential of interactive video making the resulting lessons unproductively anemic and primarily limited to drill, drill, and drill. While different kinds of drills may be very useful in language learning, they are not the only way, nor are they the best way, to use interactive video. Such a use of the technology is roughly comparable to someone playing the piano by incessantly pounding on two or three keys when a rich, harmonious fabric is available, useful and enjoyable.

Another problem seems to be the limited vision of most of us in language learning because of our lack of experience with such a rich technology. We fail to dream dreams that are now possible.

The final, most pervasive, most difficult, and most unnecessary problem is the defensiveness of many language instructors. They feel and argue that the machine will replace them; that there will no longer be a need for language instructors. While such arguments were used early (over 20 years ago) by those who were trying to justify costly computer-assisted instruction (CAI), such positions are untenable today. In the first place, the technology is much less expensive than the old CAI and there is real promise for substantial cost reductions and benefits growing out of its use with, and under the direction of, an instructor. Secondarily, language acquisition is such a complex task that it would be impossible to accomplish through a machine by itself. The wisdom of the instructor in designing instructional sequences and organizing a total plan is crucial to the success of the technology.

The biggest weakness of interactive video-disc technology is the fact that it cannot evaluate student's productions. Rather than worry about losing our jobs, we ought to be projecting how our roles can change and become more professional with the introduction of higher technologies. As in no other time, the role of teachers of language and teachers in general can be made more professional because of the availability of these newer technologies. We see interactive video as being a very useful tool in providing students with specific definitions, information regarding the culture, simulated conversations, etc., and doing so tirelessly and positively. This is something that is very difficult for a human to do, especially with large groups of students.

Teachers can diagnose and prescribe for students what they ought to be doing to improve their language skills. The instructor is really the only evaluator capable of judging the student's production in terms of accuracy, intonation, emphasis, meaning, and appropriateness in context. The technology cannot compete with teachers in this role. Professional language instructors who use interactive video in concert with other instructional approaches can look forward to changing their role to that of a professional diagnostician and prescriber, a motivator, and an evaluator. As director of the total learning environment, the language teacher must have a knowledge of the total process of learning and must be responsible for the ways in which specific technological tools integrate into an overall plan. Such a role closely parallels the professional role of a physician who relies on technology and assistants to provide a majority of the treatment.

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COPYRIGHT GUIDELINES FOR "FAIR USE" OF VIDEO TAPES FOR EDUCATION

Junetta B.Gillespie

The following guidelines reflect the consensus of a special negotiation committee appointed in 1979 by the House Subcommittee on Courts, Civil Liberties, and Administration of Justice as to the legal application of "fair use" to recording, retaining, and use of television broadcast programs for educational purposes. These guidelines apply specifically to the use of off-air recordings in instructional settings, and specify the following:

1. A broadcast program may be recorded off-air simultaneously with broadcast and retained by a non-profit educational institution for a period not to exceed the first 45 consecutive calendar days after the date of recording. Upon conclusion of such retention period, all off-air recordings must be erased immediately.
2. Off-air recordings may be used once by individual teachers in the course of instructional activities, and repeated once only when it is necessary to reinforce instruction, during the first l0 consecutive school days in the 45-day period.
3. Off-air recordings may be made only at the request of and used by individual teachers, and may not be regularly recorded in anticipation of requests. No program may be recorded off-air more than once at the request of the same teacher, regardless of the number of times it is broadcast.
4. A limited number of copies may be reproduced from each off-air recording to meet the legitimate needs of teachers under these guidelines. Additional copies are subject to the same provisions as the original with respect to use and retention.
5. After the first 10 consecutive school days, off-air recordings may be used up to the end of the 45-day period only for teacher evaluation purposes.
6. Off-air recordings need not be used in their entirety, but the recorded programs may not be altered or physically or electronically combined or merged to constitute teaching anthologies or compilations.
7. All copies of off-air recordings must include the copyright notice on the broadcast program as recorded.
8. Educational institutions are expected to establish appropriate control procedures to maintain the integrity of these guidelines.

Not all of these provisions have been tested in the courts; the guidelines are assumed to represent a legally defensible use of off-air materials under present copyright law. Needless to say, copyright restrictions also apply to previously recorded materials. It is not true, as some educators mistakenly have thought, that anything is "fair game" if used for educational purposes. Factors to consider include potential financial loss to copyright holders, including the availability of the material via rental or purchase from authorized distributors, and "format" problems. With regard to the latter, some experts feel it is *probably* legal to make a copy of a legitimately acquired tape that is not in the format you use for distribution, provided you archive the original and do not use it.

Of particular importance in foreign language learning is the matter of international copyright. Many advertiser-supported foreign cable services may be quite willing to have you use their materials, probably with restrictions similar to those outlined above, provided the service is not otherwise available locally (as on your local cable channels), but written permission should always be obtained. Remember that since violations of international copyright law might have political as well as legal implications, caution is especially advised.

Finally, it's always worth requesting permission to copy or use, provided you see your use as not causing monetary loss, or possibly even being helpful, to the copyright holder. Such permission should, of course, be in writing and from someone genuinely authorized to give you permission.

VIDEO REVIEWS

ACCESS TO ARABIC

Publisher: Heinle and Heinle Enterprises, Inc., 29 Lexington Road, Concord, MA 01742, Telephone (617) 369-7525

Author: Nelson Filmscan

Course Components:

a. Reading and Writing: Two video cassettes, two audio cassettes, Script book, and Learners' notes - $599.95

b. Spoken Language: Two video cassettes, four audio cassettes, Language Books 1 and 2, Arabic Script/English Language Books 1 and 2, Transliteration/English Learners' Notes - $899.95

c. Complete course, including all tapes and workbooks - $1,299.00. Note: There is a 40% discount to educational institutions if paid in advance, but no carrying case is included.

Intended Audience: Businessmen and others planning to travel in the Arab world.

Reviewed by **Carolyn Killean**, *University of Chicago*.

What a godsend for businessmen seeking a course on Gulf and Saudi Arabic! This sumptuously packaged course rates an A for fulfilling the promises of its advertising slogans. Not only that, but its section which teaches the reading and writing of the Arabic script is a boon to all learners of Arabic, even those in an academic setting.

The video components of the course are produced with professional skill and include actors and scenes that introduce the learner to the realities of doing business in that section of the Arab world. Without the video component of this course, it would fail to be any more useful than a dozen or so other presentations of Arabic dialects via transliterated books and audio tapes. With the video tapes, the learner experiences visually some of the facts of Saudi and Gulf culture that will help him avoid some aspects of culture shock. One of these realities is that women and business in this part of the world do not mix. The female roles in the course are limited to that of a Gulf Arab wife and a Lebanese stewardess. This course is realistically designed for businessmen and does not include a false picture of affirmative action in order to satisfy Western sensibilities.

I will divide my review of this course into two parts. First, I will focus on the oral/aural part which is only appropriate for learners of Gulf or Peninsular Arabic. After that, I will discuss the script part of the course which is of interest to all teachers and learners of Arabic.

The Spoken Language Section

Every one of the 20 units of the oral language portion of the course focuses on an aspect of everyday business activity and presents a dialogue of appropriate phrases connected with that aspect. The units are coordinated with video segments which illustrate the dialogue or visualize a paradigm of grammatical information. The books that accompany the tapes are full of black and white pictures, examples of calligraphy, interesting exercises, and notes about cultural information. As expected, the latter focus on information about the countries and customs of the Gulf and Eastern Arabia. This limitation makes sense since these units present only the colloquial language of that area and do not intend to prepare someone to speak the Arabic of say, Egypt, Morocco, or Syria.

The most innovative aspect of this course beyond its obvious functional focus is the publication of two sets of books and audio tapes to accompany one set of video tapes. Learners have a choice. If they are pressed for time and really unfamiliar with the language, they can choose to use the Latin-letter transliteration books and their

coordinated audio tapes in conjunction with the video tapes. This version of the course I will label the T-version in order to keep it distinct from the other set of books and tapes presented in the Arabic script, the S-version. If learners wish, they can begin their study of this course with the two video tapes that introduce the script and test reading skills (reviewed below). After mastering these skills, they can go on to the video tapes, but in this case using the S-version set of books and tapes. They will then be reading the dialogues and practicing language exercises all written in Arabic calligraphy. This choice of written introduction to the same aural material makes this course very useful and worth its high price to business people.

The four books of the S-version and the T-version are not identical. Beyond the dialogues and paradigms, the drills and cultural information are roughly similar, but there are more descriptions and comparisons of Gulf Arabic with standard Modern Written Arabic and other dialects of the Arab world in the S-version than in the T-version. In other words, it pays for the buyer to take the time to go through the course at least two times in order to learn everything it includes. The knowledge gained will be well worth the extra effort.

The lessons in each book are divided into units and subdivided into sequences, usually consisting of dialogues, questions and answers, practice with verb paradigms or telling time. The presentation of grammar points is exceptionally well written, carefully limited to what the business user needs to know. Sprinkled throughout the books are exercises presented aurally on the audio tapes. Each of these are given in a clear, professional voice and the answers written out in the answer keys. In the T-version, the answers are written in Latin transcription; in the S-version, they are in Arabic.

I believe a few additions would be of help to the students if included in future editions. As with many textbooks, the pagination does not tell you immediately what unit and sequence you are in as you open the book at random. The video presentation of the Arabic script presents this information continuously on the screen so you always know what unit is being presented. Unfortunately, the books are not so straightforward. The users must page back and forth until they locate a sequence and then a unit heading in order to orient themselves to the material. A simple set of numbers, for examples, 12:1 on pages 16-19 in Book 2 of the T-version, would be of immense help to users of all the books, including the Script book.

An index of grammatical terms would also be a bonus for the learners. In a course organized around the functional goal of useful language for business situations, the grammatical information is of necessity presented in small chunks. If learners forget where they encountered information on the past tense, for example, an alphabetical index is a quicker guide than the table of contents.

My last request for future additions is for a glossary that is organized by Arabic entries. The vocabulary glossary included in this first edition is an English-Arabic one so it serves only half the needs of the business-learners. Even in the Arabic script version, the S-version, no attempt is made to teach the learners how to use an Arabic dictionary, a skill they will naturally want to acquire in order to keep expanding their knowledge of Arabic.

The Script Section

In this part of the review, I will discuss the importance of the script section of this course for all learners of Arabic. These are people who, for whatever reason, wish to learn the intricacies of the Arabic script and the sound system related to it. Learners of literary Arabic in an academic setting will profit from using this section of the course as much as those business people who take the time to study more than the T-version of this course.

This section of the *Access to Arabic* course consists of two video tapes, two audio tapes and a book. The three media are coordinated in much the same way as that described above for the language section of the course. There are 20 units, each unit introducing one, occasionally two letter shapes and the sounds related to them. The

order of introduction is based on pedagogical considerations rather than the order of the alphabet. The easiest letters to draw and the easiest sounds to pronounce are introduced first. The book concludes with the velarized consonants, the varieties of the definite article and the writing of *alif*. Exercises on the audio tapes test the students' ability to read and write in the new script. An Answer Key at the end of the book allows the student to use this material for self instruction.

The words chosen for written examples are of high frequency and their meanings are given in tables closing each unit. These words are grouped under the following three headings related to the shape of the letter in a word: *Initial*, *Medial*, and *Final* in that order. That order is fine for someone reading in English but for a learner of Arabic, reading and writing words for the first time from right to left, the groupings of examples would be better ordered *Final*, *Medial*, and *Initial* to retain the right to left continuity.

In addition to describing the sound and shape of each letter, the units contain information on the historical development of the letter shape relating it to Phoenecian and Greek ancestors. Samples of four different hands writing the same words and samples of printed orthography are also provided in each unit. The whole effect is aesthetically pleasing and has a very professional look. Every effort has been made to help the student comprehend the secrets of proportion and the distinctive features of each letter. As more complicated words are written on the video screen, the initial, medial and final shapes of the letter under presentation are highlighted by a different color so that its important features are clearly visible. In particular, the places where the letter begins and ends in a connected line are easy to identify.

Concepts and terminology are introduced that make it easy for the learner to understand some of the more subtle points of well written Arabic calligraphy. Such terms include "bridging" (21), "spacing" (36) and "stacking" (74). There are also cautions against confusing the final shape of a single letter with a combination of two; for example, the *nuun* (48), the *laam* (78) and the *siin* (86).

Whereas the script book and video tape should be very successful in teaching the writing of the letters of Arabic and their proportionate shapes, the audio tapes with their exercises in pronunciation practice and dictation will be less so. Written descriptions of phonetic points are not clear. For example, the effect of the letter *qaaf* on its neighboring vowels is described as "lengthening" (107). If this effect must be given a name, I would call it "backing". The term in the book is not explained although it appears several more times. The student is left to guess at what is meant from listening to the taped examples.

I congratulate the publishers on the care taken to produce this book accurately. In addition, I found only a few areas where information seemed insufficient.

1. There is no discussion of the use of the letter *jiim* to spell the hard g sound in the Arabic writing of *ingliizi* in the Egyptian style on page 79.
2. On page 107, variant pronunciations of the letter *qaaf* are described but nowhere is the common urban variant--the glottal stop--mentioned. In the language section of the course, it occurs when the Lebanese stewardess uses it in addressing one of the principals.

In addition, the common written final variant of the letter *qaaf*, i.e. a tail written on the end of the letter instead of the dots, does not appear (107) even though most of the other letters are given with their usual final variants.

I have two major criticisms of this script writing section; one concerns its comprehensiveness, the other the pronunciation patterns.

The script presentation section does not include a unit on the spelling of the *hamza* and its confusing shift from one "seat" to another. The *hamza* is introduced with the section on the *alif* (29) but is never shown over a *yaa'* or *waaw* seat until the word *su'aal* appears in the S-version of the language section of the book. There it is introduced without any comment. This is a serious oversight. Less important for the writing of the dialects, it is certainly very important to students of literary Arabic.

In the pronunciation practice, there is an exclusive use of the syllable shape CV- to contrast the sounds of the initial consonant. Different vowels are used in conjunction with the consonant but there are no examples of -VC. This syllable final position can be as hard or harder for Americans to hear and pronounce as the syllable initial contrast given.

In addition, the order of the presentation of contrasting consonants does not match in the written version with the audio version. For example, when learning to distinguish KH- from H- , the student reads in the book that the order of contrast will be H and then KH. However, on the audio tape, the presented order is just the opposite: KH and then H.

EVERYDAY MANDARIN: CHINESE VIDEO COURSE FOR BEGINNERS

Publisher: Audio Forum, Jeffrey Norton, Inc., 96 Broad Street, Guilford, CT 06437
Authors: Lucia Woods (Liu), Katherine Flower
Course Components:

a. Student's Handbook
b. Two Audio Cassettes
c. Three Video Cassettes (60 five-minute lessons): Umatic-$1,180.00, Beta/VHS-$750.00

Intended Audience: Beginners--upper secondary through adult.

Reviewed by **William L. MacDonald**, *University of Illinois at Urbana-Champaign.*

This course consists of 60 five-minute video lessons dealing with Mandarin for daily use. (Only lessons 1-3 and 58-60 were received for review.) The lessons were initially broadcast on Singapore TV to help speakers of other Chinese dialects and English learn some Mandarin. The lessons follow a consistent format: a brief dialogue is presented in a realistic context, each statement in the dialogue is isolated for comment and repetition by the student, then the entire dialogue situation is repeated for additional comprehension practice. New vocabulary and points of grammar are treated in the comment on each statement. There is one narrator and only one speaker for the sample sentences and vocabulary. Many of the dialogues take place in public places (on the street, on a bus, in a supermarket) and the dialogues are more or less natural. In the first lesson which deals with greetings, for example, a young man out jogging in the morning greets each person he meets and is greeted in return permitting numerous repetitions of the greeting "Good Morning". Other dialogues are set in apartments and seem a little contrived. For example, the dialogue for lesson 60, which deals with preparing dinner, is very stilted and unnatural. This may be because the lesson is trying to clarify the distinction between several Chinese words which are used in the sense of the English word "to prepare". On the whole, the situational contexts help the student see Chinese being used for communication in real-life situations.

The video-taped lessons are accompanied by audio tapes (which I did not get to review) and a textbook. The textbook contains a brief introduction to writing Chinese and to the pronunciation system, and a short text for each lesson (words and phrases, sentences, language notes and occasional exercises). A series of appendices provide tables of measure words and particles, the answers to the exercises, and an English-Chinese glossary. All Chinese is

represented in pinyin accompanied by short form characters. Apart from a two-page introduction to writing Chinese characters, no attention is paid to learning how to write Chinese. The introduction indicates that some familiarity with written Chinese is assumed.

Since the lessons were originally developed in Singapore for speakers of English and other Chinese dialects, all the dialogue examples have Singapore backgrounds, all the English speakers have British accents, and some of the vocabulary (both Chinese and English) is peculiar to Singapore. These peculiarities are identified in the language notes for each lesson and the form or term commonly used in China is given. The settings for the situational dialogues are all set in Singapore and, of course, seem somewhat unreal with people driving on the left-hand side of the road in unfamiliar makes of buses and cars among the tropical trees and flowers. Certainly this was a plus for people who viewed the lessons in Singapore, but it gives the lessons an exotic air and makes it a little less immediate for the American student.

On the whole, the video-tapes are well-done and might be of some use in the language classroom if the instructor can find a way to integrate them at the appropriate place in the language lesson plan. The entire course is much more useful for self-study if the learner can enlist the help of a native speaker of Mandarin for help with pronunciation, conversational practice, grammar, and instruction in writing Chinese.

FOLLOW ME TO SAN FRANCISCO

Publisher: Longman/BBC, ELT Division, 1560 Broadway, New York, NY 10036
Authors: Video - Jeffrey Caden and Suzanne Griffin
Student's Book - Suzanne Griffin
Teacher's Manual - Susan Cole and Suzanne Griffin
Course Components:
a. Videocassette: Umatic (3/4") $395.00, VHS/Beta (1/2") $380.00
b. Student's Book: $6.50
c. Teacher's Manual: $3.50
Intended Audience: Unspecified; presumably beginners and low intermediates

Reviewed by **Tony Silva**, *University of Illinois at Urbana-Champaign.*

Follow Me to San Francisco is a video-based course in American English which includes 10 five-minute video-tape segments, a student's book with corresponding units, and a teacher's manual. Each segment includes a recap of the previous episode, a new episode, questions which anticipate the next segment, and credits at the beginning and end. The student book's units include pre-viewing exercises, a verbatim transcript of the episode with a glossary, and numerous follow-up and expansion exercises and activities. The teacher's manual reportedly contains an introduction to the course, recommended procedures for handling video-tape equipment, and suggested teaching techniques.

The reader should note, however, that the following review is based on the examination of only the first three video segments and the first three units of the student's book. This situation is a result of Longman's apparent unwillingness to send a complete set of materials for review.

The video portion of the course, done in soap opera fashion, is very disappointing. The story line is promising: the adventures of an 18-year old boy from Portersville, Indiana in cosmopolitan San Francisco, but the result is rather dull and predictable. The characters are stereotypical caricatures: a naive farm boy and his urbane

sister, a doddering old woman, a suspicious male stranger, etc. The performances, for the most part, seem too rehearsed, unnatural and overdone. The production quality is not what one would expect from something with a BBC label. The effect is somewhat rough and amateurish. One bright spot is the language used on the video. It is very idiomatic American English spoken at normal native-speaker speed.

The supporting material, the student text, is of acceptable quality. The majority of the exercises and activities, while not very novel or innovative, seem viable for classroom use. And the transcript and glossary should prove to be quite helpful for students and teachers alike. In short, the text should serve the purpose of aiding in the comprehension of the video tape and in expanding, to a limited extent, on the linguistic and paralinguistic features contained therein.

Overall, the course is rather unimpressive. In addition to the above-mentioned weaknesses and the excessive cost of the video tapes, it does not seem substantial enough to function as the core or main element of a comprehensive ESL or EFL program. In sum, Follow Me to San Francisco is high-priced, supplementary material of questionable quality and marginal utility.

LIVING IN WASHINGTON

Publisher: Heinle & Heinle Publishing Company, 286 Congress Street, Boston, MA 02210
Authors: Video - Students from the University of Washington, Seattle
Student's Workbook - Frank G. Steele
Viewing Guide/Teacher's Manual - Jack Lonergan
Course Components:
a. 80-minute Video cassette (VHS, Beta or Umatic)
b. Audio cassette, Transcript and Teacher's Manual, Student Workbook - $325.00 not including Student Workbooks ($4.50 each)
Intended Audience: Fourth and fifth-year students of English (see comments below)

Reviewed by **Junetta B. Gillespie**, University of Illinois at Urbana-Champaign

Contrary to the reviewer's expectations, "Washington" refers to Washington State rather than Washington, D.C., with most of the action of the video-tapes taking place on campus of the University of Washington in Seattle. Rather than being overtly instructional, the tapes seem designed to provide practice in listening comprehension and to provide "trigger" materials about American culture that foreign students of English can readily relate to and contrast with their own experiences.

Three college freshmen--a spoiled rich girl from the suburbs, a student of Philippine descent who must work her way through school, and a young man from a rural logging community--meet at the college bookstore. Their life styles and values are compared and contrasted as the three interact on campus and go home for vacations. Thus the tapes, without annoying us with a hokey supposedly suspenseful plot line, provide both a rich amount of what struck me as accurate observations of a cross-section of American life and a rich basis for language-generating post-viewing discussion.

All aspects of the tape are beautifully done: the production, by the West German Schools' TV, exhibits the high technical standards one would expect; the acting, presumably by University of Washington students and their families, is convincing, with lovely performances by parents and siblings that speak of a highly talented director; the script, also by University of Washington students, is colloquial but minus ephemeral slang terminology. I quite

happily watched the entire 80-minute tape at a sitting and found my attention engaged by these personable young people and their "real life" problems.

The Viewing Guide contains notes for the teacher--terms to discuss, things to notice while viewing the tape, and brief summaries of important events. Its presentation is brief but effective. I was less impressed by the Student Workbook; some of the activities struck one as busy work, and a number of others seemed more designed to check on comprehension than to facilitate it. Most teachers could devise more creative ways of dealing with the rich raw materials provided by the tapes.

Because of the subject matter, *Living in Washington* seems best suited to use by students of English as a Second Language in the 16- to 22-year-old range and in a classroom setting where the potential for generating discussion can be used to best advantage. While its major audience will probably be found in secondary schools abroad, it could provide very useful supplementary material in ESL courses in U.S. high schools and at undergraduate college levels. For the purposes and at the levels described, it is highly recommended.

SPEAK EASY: ENGLISH THROUGH VIDEO MIME SKETCHES

Publisher: Longman Inc./BBC, 1560 Broadway, New York, NY 10036
Authors: Sarah K. Silverson, Mark Landa, and Jan Smith.
Course Components:

a. A one-hour video cassette containing 14 short (three-five minute) mime sketches: Umatic (3/4") - $395.00. VHS/Beta (1/2") - $380.00

b. Student's Book - $6.50

c. Audio cassette (optional component): three 60-minute tapes containing dialogues and comprehension exercises - $34.95

d. Teacher's Manual - $3.50

Intended Audience: Intermediate English language students at the high school, college, or adult level (who may have completed a grammar-based curriculum).

Reviewed by **Laura Hahn**, *University of Illinois at Urbana-Champaign.*

With the *Speak Easy* materials, students view a mimed situation on video tape and then "discover" the most appropriate language to use in that situation. Between 10 and 20 different language functions are introduced through each mime, and nine are focused on. Mime scenes include situations such as "Cab Ride", "Airport", and "Flat Tire".

There are 14 units of *Speak Easy*, and the authors suggest seven stages of activities/tasks for each unit:

1. "Introduction to Functions"
   Students fill in the blanks of a conversation in a cartoon. They can either generate their own conversations or use the answers they hear on the audio cassette.
2. "Interpretation of Context"
   Students participate in "active viewing" of the mime tape: describing, predicting, and drawing inferences about what they see.
3. "Integration of Functions and Context"
   Through a second ("stop and start") viewing, students reconstruct the story line orally and in writing. They also are given statements about the mime which they match with appropriate lines of a dialogue.
4. "Alternative Expressions for the Context"

Students hear dialogues that deal with situations similar to the ones on the mime tape, are given structure rules for expressing the various functions, then create their own dialogues appropriate to part of the mimed situation. Then they read their dialogues aloud as the video tape is played.

5. "Discussion of Cultural Variables"
   Students discuss cultural ramifications of alternative utterances, and the American customs and values involved in that situation.
6. "Development of Student Versions"
   In small groups, students work out a full written script, and perform the role plays.
7. "Review"
   The teacher may check students' ability to use appropriately the language they have learned in similar situations.

The *Speak Easy* materials in general are thoughtfully designed. They allow the student to put language to use, and create pieces of discourse based on his or her own interpretation of a context. At the same time, care is taken to provide guidelines: examples, structures, and opportunity to discuss the variables of the situation. Through these exercises, students can be actively involved in integrating form and function within a context. If the suggested procedure is followed, the students can deal with all levels of language, from phonology to discourse, as well as all four skills.

Only through video tapes can one deal with certain components of language and language learning, and mime in particular provides several benefits. Clearly, with a "silent situation", the students become active participants, they generate the language; they do not simply absorb it vicariously.

Also, the body language in the *Speak Easy* mimes is quite expressive; the attitudes and feelings of the characters are usually unambiguous. A potential advantage of these materials is that the mimes themselves could probably be used for teaching other Western languages as well. The body movements are stylized enough that particularly American body language is not much of a factor.

On the other side of the same coin, the paralinguistic aspects of American English are important to learn. Although video tape is an ideal way to teach and learn paralinguistics, this dimension is not exploited much in the *Speak Easy* mimes.

Although the video-taped mimes are quite well done, it is difficult to get a clear overview of the entire *Speak Easy* process without the opportunity to review the audio tapes or the student's workbook. The teacher's manual, however, gives a synopsis of the mime scene, a list of the functions and exponents to be dealt with, and an answer key for each unit.

A word of caution to the potential teacher might be appropriate. The differences in register (e.g. "Would you like some help?" compared with, "Need a hand?"--p. 34) are not explicitly dealt with in the teacher's manual. It is up to the teacher to discuss register with students; only then can they benefit fully from the variety of forms presented.

A potential advantage of this type of classroom activity is its use in "the real world". If students, through these exercises, can transfer this kind of active, careful observation of people and how they use language in everyday situations in the target culture, they are well on their way to a level of awareness crucial to language learning.

Speak Easy might best be used as supplemental material because, other than by the theme of the mime scene, the choice and grading of the forms and functions do not appear to be determined by any clear principles. While a truly wide variety of functions (from greetings and giving directions to toasting and threatening) is treated,

most students would benefit from a more thorough and systematic view of how language works--beyond functions from context to context.

In short, *Speak Easy* would constitute a solid supplement to an intermediate language program. They would be particularly appropriate for an English class with students from a variety of language backgrounds, so that the group work and problem solving would necessarily be done in English. The use of mime certainly offers a unique and promising contribution to language learning and teaching.

BOOK REVIEWS

Elementary Composition Practice. Book 2. By LINDA LONON BLANTON. Rowley, MA: Newbury House, 1979. Pp. 148.

Reviewed by **Carol Kyle**, *University of Illinois at Urbana-Champaign*

As the "Preface" and "To the Reader" adequately explain, this is a book designed for an intensive 8-10 week course in English as a Second Language for adult students of a high elementary or low intermediate level. The focus of the book is on composition. Compositions are organized around 10 units of reading passages with following exercises for class discussion, a model composition based on the reading, and instructions for composition. The book is thus geared for a five-day course with the last day of the class being saved for "wrapup" of the compositions.

What the author describes as the basis of the readings seems to be excellent: The units are designed to make students familiar with "organizational and situational frameworks", and to supply the "vocabulary and grammatical structure" necessary to work within those frameworks. Units are organized according to such frameworks as chronology, classification, spatial order, shift of focus, ranking, and balance of contrasts. What this means in actual practice is that a unit based on the organizational framework of chronology actually follows a day in the life of a particular student.

Unit I, for instance, presents a reading called "Robert's Daily Activities" which offers all the vocabulary to get you through the day beginning with a morning alarm clock, coffee and toast (all illustrated), through evening reading for relaxation. Exercises quiz the student on the content of the reading, sentence by sentence and paragraph by paragraph. Sometimes, the exercises focus on the organization of the reading itself, which may or may not be the best way of learning the vocabulary.

On the whole, each unit presents a slightly more complicated set of grammatical variants appropriate to the content of the section. The unit of daily activities presents exercises on the present tense. A later, more complicated "how to" unit on how to cook spinach pie uses the verbal form of the imperative. Similarly, a very useful "business letter" unit requesting a catalogue and application for admission to a university features the indirect and direct request verb forms "would" and "would like to". The grammatical complexity increases with the exercises: near the end, a unit on the weather offers a variety of appropriate verbs--how it rains, snows, and turns warm.

My main concern with the book can be illustrated with an anecdote: I once practiced my Dutch for a friend's mother who was arriving in the States from Holland in May. I practiced my hello and *Der zohn scheynt* 'The sun shines' until I had it just right. The woman understood me perfectly, then turned to her son and said crisply: "Why do I need to come 4000 miles to have somebody tell me the sun shines?"

Accordingly, I would be happier if the book presented slightly more complicated and appropriate adult situations. But on the whole, the book is extremely well organized with just enough structure to let the teacher improvise on creative composition assignments for writers of English as a Second Language. I would recommend the book.

Everyday American English Dictionary: A Basic Dictionary for English Language Learning. Edited by RICHARD A. SPEARS, Associate Editor LINDA SCHINKE-LLANO, Consulting Editor BETTY KIRKPATRICK. Lincolnwood, Ill: National Textbook Co., 1984. Pp. XIV, 389.

Reviewed by **Ladislav Zgusta**, *University of Illinois at Urbana-Champaign*

The foreword tells us that this dictionary "has been prepared for those who are learning the English language and who are making the effort to speak and write it well", because "English opens the world to those who can speak and write it well." Thus, it is not a pedagogical dictionary for English speaking children; it is intended for foreigners ("students of limited English proficiency ability") and must be judged as such.

The vocabulary (some 5,500 words) is good: the entrywords obviously are selected by their frequency and usefulness. Only occasionally does one have some doubts: *allege*, *hypothesis*?--perhaps a student can need these words, but *kaleidoscope*, *kangaroo*, *mermaid*? However, no selection of entries can satisfy everybody; perhaps more important is how they are dealt with.

For the treatment of pronunciation, the dictionary deserves great praise, because the editors decided to break with the illiterate and ultimately confusing tradition of approximating the transcription with English spelling conventions and have used a simple version of the IPA transcription. Not that there would be no occasion for improvement. For example, the irregular forms of verbs laudably are itemized as entries of their own, with their own pronunciation, but the main entry does not indicate it: thus we find *know* [now], *knew*, *known*, etc. But to find [nuw]. one must go to the separate entry *knew* [nuw] etc. Or, worse: *a* [a, ey] 'each; one; a word called article which indicates one of a thing'; there is no indication when the second pronunciation applies.

A particular effort went into the definitions, which are kept as simple as possible. Also, they have a great degree of (sit venia verbo) onomasiological consistency; i.e. related words are coherently treated. For example: *foot* 'the part of the body you stand on'; *leg* 'the part of the body which joins on to the foot'; *ankle* '...leg just above the foot'. *Sock* 'something to put on to cover the foot before a shoe is put on'; *stocking* 'kind of sock that covers the whole leg'. (Notice that the 'something' in the definition of *sock* must be inferred, or known, from the cultural context.) *Run* 'to move quickly on your feet'; *walk* 'to move along on your feet, more slowly than running'. These definitions are successful in most cases, unless one is very pedantic: *jeep* 'a small, open car used by the army' (use by the army probably is typical); *zip code* 'a long number which is the last part of an address in the U.S.' ('long' is unnecessary but probably useful); *kneel* 'to get down on your knees' (why complicate matters with the stative sense). Even the following pair perhaps is defensible: *pant* 'to gasp for breath', *gasp* 'to take a quick, deep breath; to struggle for breath', although the necessarily repetitive character of panting is lost. But *husband* 'a married man', *wife* 'a married woman' are not good, really; and as far as *mouse* 'a little animal with a long tail and sharp teeth' goes, only a small, cheap drawing could save the situation. The asymmetry of *boy* 'a male child', *girl* 'a female child; a child who will grow up to be a woman' is both strange and, happily, exceptional. Great care is given to have all words that occur in the definitions themselves listed. Exceptions to this rule are few and unimportant. *Jeans* 'trousers made of strong cloth; blue jeans': no *blue jeans* as an entry, but there will be no trouble with that. *Slip* #3: 'a dress-like undergarment worn by girls and women': *undergarment* is not listed but its component parts are, so let us not be too pedantic. However, *page* #3: '...to call a person over a P.A. system' is bad, because there is neither *P.A.* nor *public address (system)* listed, and the example "Please page Mr. Kim and tell him that there is a telephone call for him" does not help, either. Yes, there are examples in the dictionary and generally they are good, providing more information than the one just quoted. However, to save space, their application is not systematic: there are three senses of *a* given by the definition (see above), but only one is exemplified (the easiest of them, the article). *About* has three numbered senses, but only one example.

The weakest point of the dictionary is the nearly complete absence of grammatical information: there are only labels for the traditional word classes (parts of speech). It is true that a definition occasionally succeeds in supplying the valences of verbs; e.g. *put v.* 'to place something somewhere'. But this is an exception; both *abandon* and *step* are labeled *v.* (not even *vt., vi.*). Again, sometimes the example will give the syntactic pattern, but mostly not; e.g. *wait v.* 'to stay in place until someone comes or something happens': quite apart from the perhaps pedantic problem of whether one has to 'stay in place', not even the example will tell the reader about the obligatory preposition.

Occasionally, one gets the feeling that all this simplicity can be confusing; e.g. *stick* ... 3 *v.* 'to become fastened; to cause to become fastened' (no example): it took me a while to penetrate the meaning of this. The entry of *have* deals with the possessive sense only, but there is a separate entry on the preceding page in the form of *has to* 'a phrase meaning *must*', with an example. Why not *have to* because *must* has no infinitive? I can only imagine that with an entry *have* and another *haven't* the editors did not wish to complicate things with a third entry *have to*. But will the reader know where to look?

Few things are as baffling to the foreigner as the U.S. non-metric measurements. This is what he learns: *foot* 'a measure of twelve inches'; *inch* 'one twelfth of a foot'; *yard* 'a measurement of 36 inches or 3 feet'. There is only *mile* 'a measure of distance equal to 1,760 yards or 1.609 kilometers', so one would have to divide 1.609 by 1,760, or by (1,760 x 3), or by (1,760 x 36) to get the other lengths. (Not to mention the fact that the value of the decimal dot and comma are exactly the opposite in the metric system and the non-metric system.) In the same way: *ounce* 'measurement of weight. For example: There are 16 ounces to a pound', but *pound* 'a measurement of weight equal to 16 ounces or 0.453 kilograms'; so 1 ounce, obviously, is 0.453:16. Strangely enough, the units of the metric system, with which most foreigners will have no difficulty, are given more information: *centimeter* '1/100 of a meter; a distance equal to 0.039 inches' etc.

Yet one thing should be mentioned. There are occasional excursus into etymology, e.g. *hifi* 'a good-quality record player. Short for the words high fidelity'; *laser* 'a very powerful kind of light beam. This word is an acronym' [yes, there is an entry *acronym*] 'for light amplification by stimulated emission of radiation'. These excursus are not numerous, but I find them useful, because they increase the learner's awareness of the language.

Taken on the whole, after Hornby and Proctor, no dictionary without thorough grammatical indications in general and indications of syntactic patterns in particular can claim to teach the learner to speak and write English well. This is a dictionary for a learner, and a good one, but for a learner who wishes to get accustomed to the use of a monolingual dictionary when interpreting English texts.

Language and Communication. Edited by JACK G. RICHARDS and RICHARD W. SCHMIDT. London and New York: Longman Inc., 1983. Pp. 276.

Reviewed by **Cheris Kramarae**, *University of Illinois at Urbana-Champaign*.

The preface to this volume promises a comprehensive account of the components of communication. This ambitious promise is not, of course, fulfilled, but the eight essays do suggest many general principles and specific rules for how participants use and value utterances in different ways, depending upon cultural speech routines and speakers' purposes and systems of beliefs, including beliefs about social hierarchies.

For years now editors and authors of books on applied linguistics have stressed the necessity to break with tradition to move away from a narrow linguistic perspective and toward a view of language as discourse by social beings in particular contexts. The editors and authors of this volume also make this declaration and state that they are interested in communicative competence--which means (according to Michael Canale who provides an introductory essay) the knowledge of the structure of a language combined with the skill in using this knowledge appropriately in interactions. The editors, Jack C. Richards and Richard W. Schmidt, intend the volume for language teachers, teachers in training and students of applied linguistics. These audiences will likely find the collection very valuable; however, second language learning seems to be a secondary focus.

Several of the essays are contributions to linguistic theory. For example, in a wide-ranging essay on "Face in Interethnic Communication", Ron Scollon and Suzanne B. K. Scollon draw upon and expand P. Brown and S. Levinson's influential work on politeness phenomena, to present a complex but clear discussion of the presentation of self and politeness strategies and their part in misunderstandings and disagreements among speakers from several cultural, ethnic, or other social groups. (Just by relabeling Brown and Levinson's "positive" and "negative" politeness strategies as "solidarity" and "deference" politeness strategies, they do a major service for everyone who has found the original terms confusing.) Scollon and Scollon assess their theoretical material in discussions of specific types of interactions between American Blacks and Whites, and through analyses of the assumptions used by officials in the judicial system who are involved in the sentencing of Blacks, Whites, and Alaskan Natives. For example, the authors studied pre-sentence reports prepared by the officials and found in the reports about the Alaskan Natives references to the absence of expressed desires for the future, while reports for the non-natives mentioned the defendants' expressed desires for the future, e.g. returning to school or getting a job. Scollon and Scollon suggest that the Natives were using deference politeness, making minimal assumptions about the outcomes and submission to the dictates of the law, and the others were using expressions of optimism and solidarity politeness, assuming equality before the law.

Scollon and Scollon, having described some of the problems of interethnic communication and a way of analyzing the fundamental differences between individuals' presentation of self, recommend that officials and others in positions of power accept their responsibilities for understanding, accepting, and positively valuing others, and voluntarily use strategies of deference politeness when dealing with those in less powerful positions. Their essay gives a more careful analysis of politeness systems than it does of power issues, but overall it is an impressive expansion of a theory of politeness strategies through discussions of specific, strained multi-ethnic situations.

Other essays are more concerned with the psycholinguistic process of second language acquisition (Donald M. Morrison and Graham Low) and with identification of native speakers' stored idiomatic sequences (e.g. *You can't please everyone*; *It's on the tip of my tongue*) which aid native speakers' fluency (Andrew Pawley and Frances Hodgetts Syder).

Bruce Fraser reviews speech act theory and Grice's Maxims, and introduces a notion of Mutually Shared Beliefs which seems related to the concept of person perception used in speech communication and psychology. He argues for a restricted definition of pragmatics ("the theory of linguistic communication") to provide boundaries for, and thus encourage, the study of what speakers intend to accomplish through their speech. Similarly Jack C. Richards and Richard W. Schmidt's essay on conversational analysis reviews past work in the study of speakers' construction of reality, and encourages further research in this area. In addition, they point out the difficulties of *teaching* conversation. (The material in this book indirectly presents some of the reasons for this difficulty; the descriptions and explanations of the conversational process in any language are still relatively skimpy, compared to the available descriptions of grammars. We don't have the rules for even one speech community.)

Janet Holmes' chapter attempts a systematic analysis of just one class of speech acts, directives, in one setting, the classroom. The complexity of even this restricted task indicates the general difficulty in making explicit

the rules of speaking in a culture. Holmes points out that while the directives may be realized by a wide variety of forms, children's miscomprehension is rare, perhaps because the children's motivation to please the teacher is very high, and they hear many directives in a school day. This raises a question of how second or foreign language learners will cope if they must learn such subtle rules as when an interrogative clause is a *command to do* (i.e. when it contains *can, could, will, would,* and sometimes *going to*; when the subject of the clause is also the addressee; and when the predicate describes an action which is physically possible for the addressee at the time of the utterance) while lacking consistent motivation or continual opportunities to hear and respond.

While several of the essays mention social class, age, sex, and race differences, Nessa Wolfson, in a chapter which gives explicit rules about U.S. terms of address and compliments, offers the most specific discussion of the ways social stratification affects and is affected by linguistic choices.

In this volume many topics are mentioned; several are slighted. Useful to any book on communicative competence would be at least a brief discussion of the relative importance of nonverbal competence for a speaker's integration of knowledge of a second language culture. Also, discussions--rather than just a few casual mentions--of pitch, tone, rate of speaking and intonation patterns would seem important to any volume on the components of communication. Since we cannot yet expect a comprehensive account of the components of communication, researchers might work toward that goal by assessing the major problems which second language learners experience and by trying to deal with them first. This collection gives little indication of which kinds of difficulties cause language learners the most problems.

To make up for some of the omissions and the inevitable disagreements among the authors about terminology, the editors provide short introductions to chapters, and a section of questions and exercises after each chapter. For example, following one chapter which mentions the importance of the concept of tact without providing directions on how to "do" tact, the editors ask the pedagogical question "In what ways might degrees of tact be realized linguistically?" The chapter introductions and these questions to some extent enlarge and tighten the authors' analyses of some major issues in linguistic theory and language teaching.

Longman Dictionary of American English: A Dictionary for Learners of English. New York: Longman Inc., 1983. Pp. 38, 792.

Reviewed by **Chin-Chuan Cheng**, *University of Illinois at Urbana-Champaign*

Usually when I come upon a new English dictionary, the first word that I look up is *report*. If that dictionary does not contain the phrase *report on*, then I tend to consider it not very useful for learners of English. The use of prepositions after verbs is often learned case by case. For example, the user must know when to use *report, report of,* and *report on*. The general meanings of the prepositions that the learner has acquired often do not help with the selection. A dictionary is a natural place the learner will try to find such verb-preposition phrases. The *Longman Dictionary of American English* includes *report on* and gives an example to illustrate its usage. Therefore, in my opinion, this dictionary "is for people who are learning English as a second or foreign language" (p. 7a).

The back cover claims that this dictionary contains 38,000 words and phrases and 55,000 example sentences. The main body of the dictionary is a derivative of the *Longman Dictionary of Contemporary English* (1978), which is a general dictionary. Pronunciation is given in IPA with a few modifications to show "the most common American English dialects". For example, the tap sound as in *water* is represented by a *t* with a dot

underneath the letter. Besides the main body, the following sections are provided: "Guide to Dictionary", "Dictionary Skills Workbook", "Word building", "List of irregular verbs", and "Pronunciation".

The "Dictionary Skills Workbook" (pp. 12a-38a) is fairly extensive and useful in telling the reader how to use the dictionary. Exercises are provided for the user to practise finding designated words. Answers to these exercises are given at the end of this section for verification.

Certain grammatical points are elaborated and presented as full-page "Study Notes" near the entries of these grammatical terms. These notes cover adjectives, comparatives, conjunctions, intensifiers, modal verbs, pairs of verbs (such as *bring* and *take*), phrasal verbs, prepositions, quantity (countable and uncountable), and verbs (transitive and intransitive).

This dictionary has full-page illustrations for these entries: airport, bathroom, bedroom, car, clothing store, doctor's office, electronics, family tree, house, kitchen, living room, office, restaurant, street scene, and supermarket. These illustrations are most fitting for learning American culture. For example, the illustration for electronics shows a microcomputer desk, a videocassette recorder and monitor, a cassette recorder, clock radio, and a calculator. Indeed, these are what are generally perceived as electronics.

Generally speaking, definitions and examples are clear. However, remarks on nouns are occasionally confusing. Nouns are generally marked as countable or uncountable. If they are not so marked, then they are countable. This dictionary explains that "Nouns that don't have a plural are UNCOUNTABLE nouns; nouns that do have a plural are COUNTABLE nouns" (p. 29a). However, the difficulty with the use of nouns a learner of English encounters is not their singular or plural forms. The hardest thing to learn is often the use of or the lack of the article *the, a, another*, etc. preceding the noun. Indeed, this is explained in the "study note" on page 550 which says that the uncountable nouns cannot be used with *a* or *an*. So far the explanations are straightforward. In practice, the user may be confused. For example, 'The court passed (=give) judgment on the prisoner' (p. 373) uses *judgment* in the singular without an article. The dictionary marks it as countable in this context. Why is a countable noun used without an article? Does this mean that it is all right to say 'The court passed judgments on the prisoner'? Another example is the word *correspondence*. The dictionary marks it as both countable and uncountable and gives 'the letters exchanged between people' as one of its meanings. Does this mean that this word can take the plural form when it is used in this sense? These are questions that may arise as a learner uses the dictionary. In Hornby (1974) *judgment* in 'pass judgment on a prisoner' and *correspondence* in the sense of 'letters' are clearly marked as uncountable. In this is regard, Hornby (1974) is better for learners of English.

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Spoken Cree (Revised Edition). By C. DOUGLAS ELLIS. Edmonton, Alberta: The Pica Pica Press (Textbook Division of the University of Alberta Press), 1983. Pp. 713. Paper $21.00.

Reviewed by **Muriel Saville-Troike**, *University of Illinois at Urbana-Champaign*.

Cree is a Central Algonquian language, spoken from the Rocky Mountains to Hudson and James Bay in Canada and in the contiguous United States. The most widely spoken variety is Swampy Cree, but the majority of

Bible translations and other written materials (in the Cree syllabary) have historically been in the Moose dialect. *Spoken Cree* (SC) straddles this situation by using Swampy Cree, written in phonemic transcription, for the spoken material to be learned, and paralleling this with the corresponding Moose version written in the syllabary. An explanation of the differences is provided. The primary aim of this text is pedagogical, and its target audience is adults in such roles as missionaries, teachers, and medical practitioners who are in contact with Cree speakers. The book may be used with an organized language class, or (with accompanying audiotape) for self-study and reference.

The bulk of SC is devoted to 26 topical units, which are intended to require about one week each of class time plus (in my opinion) at least 10 hours of out-of-class practice/drill. The lesson units are preceded by general instructions to students (in English) and to teachers (in Cree) about how to use the book, a brief introduction to the distribution of Cree in Canada, and a sketch of Cree phonology and grammar. The units are followed by Appendices with verb paradigms, a Cree-English "word" list (which also includes phrases and clauses), a topical index, a list of illustrations, and a selected bibliography. The contents represent a significant expansion of the first edition published in 1962, including five completely new units.

Each unit begins with a discussion of the grammatical points to be covered, followed by a "Basic Conversation", drills, conversation practice, listening practice, word list, and review. Conversational topics are especially appropriate for the target audience, including Village Activities, Schooldays, At the Trading Post, Fall Fishing, Canoe Loading, Send for the Nurse, At the Clinic, Engine Trouble, Hunting Guides, and Going to Church. The pace of development is fairly brisk, with 50 to 100 new words and phrases per unit. The grammatical discussion should be comprehensible to the intended audience, even though a number of features differ markedly from the structure of English or other Indo-European languages. Concepts such as gender based on animate-inanimate rather than sex distinctions, and proximate (3rd) vs. obviate (4th) pronominal reference, are generally presented in a clear and non-technical manner. Such Algonquian complexities as the dubitative mode and other conjunct orders appear in the text without adequate explanation, but that may be just as well for the casual learner. Linguists will wish to augment the grammatical discussion in SC with such references as Bloomfield (1946) and Goddard (1979); non-linguists would additionally profit from the explanations in Wolfart and Carroll (1982).

The primary weakness of SC is in its outdated approach to language teaching. Pronunciation drills consist of lists of unglossed Cree words to be imitated, and pattern practices consist of purely mechanical mimicry, substitution, and transformation drills. These pattern drills rarely include English translations, and provide an example of the Audiolingual approach at its worst. The philosophy of this approach is articulated by the author at regular intervals: e.g. the purpose of the material is to "encourage a 'stimulus-response' approach to language" (p. 14); "The articulated 'rules' of grammar are...reinforced through overlearning of the new usage by the student" (p. 14); "Under no circumstances should you ask your teacher the 'Why' of a usage" (p. 45); and "In learning a language it is much more important to hear the same thing 20 times than to hear twenty new things once" (p. 55).

Also in keeping with this perspective are the author's directives to students to ignore the Cree syllabary, which is included in the lessons only for the benefit of Cree-speaking teachers. For example: "Until the basic mechanisms of the language are controlled, trying to learn the syllabary can be a serious distraction from learning Cree itself and a waste of time" (p. 9); "Remember that the *real* language is what is spoken, not the imperfect representation of this on paper" (p. 36); and "Actual language is the *Spoken* not the written word" (p. 44) [E's emphasis].

The author does compromise this otherwise extreme approach by including a grammatical discussion at the beginning of each unit, and by suggesting more natural conversational practice after much mimicry and memorization. An informed language teacher (or student) will find many more ways to improve this material. The illustrations which accompany each unit might be used as a basis for discussion, for instance, and the first "drill" in each unit might well be to translate the rest. As it stands, however, the outmoded methods reflected in SC do not do

justice to the quality of its linguistic content. Twenty years of language teaching have shown the need for a primary emphasis on meaning, and meaningful communication, as well as the value of the written form for practical purposes and visual reinforcement. Clearly, a much more substantial revision is in order.

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Universals of Second Language Acquisition. Edited by FRED. R. ECKMAN, LAWRENCE H. BELL, and DIANE NELSON. Rowley, MA: Newbury House, 1984. Pp. 150.

Reviewed by **Nina Garrett**, *University of Illinois at Urbana-Champaign*.

This volume contains papers from the symposium on Universals of Second Language Acquisition held at the University of Wisconsin-Milwaukee in March 1982. Many of the individual papers are valuable contributions to the field of second language acquisition, but as is often true of such compilations the volume does not achieve theoretical coherence. In this instance the problem is not only the common one of individual contributors having different perspectives on the organizing topic: the topic itself seems not to have been defined sufficiently to enable the contributions to address the same issue.

The title itself is confusing, because the term "universals" is generally used to describe not the characteristics of a process (*acquisition*) but rather those of a system (*language*). Several of the papers in this volume do proceed from the notion of "language universals" as established in linguistic theory, examining their influence on second language acquisition. The papers by Flynn ("A universal in L2 acquisition based on a PBD typology"), Adjémian and Liceras ("Accounting for adult acquisition of relative clauses: universal grammar, L1, and structuring the intake"), and Mazurkewich ("Dative questions and markedness") fall into this category.

Flynn's paper demonstrates that sensitivity to a language universal, a language's tendency to follow a Principal Branching Direction (PBD), influences not only first but also second language learners by constraining their hypotheses about the interaction of other complex properties of the target language. Although the universal's influence on second language processing is mediated by the PBD of the first language, she shows that this is not a matter of simple transfer. Flynn's conclusions are reinforced by the paper by Adjémian and Liceras, which in a detailed analysis of relative clause errors by learners from various L1s demonstrates that "transfer, universal grammar, and learner-produced hypotheses all interact in shaping the emerging learner grammar".

Mazurkewich's examination of second language acquisition of the unmarked vs. the marked version of dative questions in English ("to whom did you give the book?" vs. "who did you give the book to?") is based on the claim that the core grammar of a language, the unmarked rules, should be learned first even with limited evidence. Unfortunately, the data supporting this prediction seem to be flawed. It is claimed that although the unmarked forms

are by now rare in spoken English they will be acquired first by second language learners *because of the power of the core grammar*. However, since for both groups of subjects (native speakers of French and of Inuit) English was apparently used only in the instructional setting, they are likely to have been exposed much more to the unmarked version which is far more common in written or careful language; its acquisition should not therefore be unambiguously credited to the markedness universal.

Kumpf's exemplary paper ("Temporal systems and universality in interlanguage") also explores the relationship between primary language universals and the development of interlanguage, but in the opposite direction: she suggests that "we can use data from second language speakers as evidence in refining knowledge of universals". The subject's idiosyncratic system for marking aspect and tense in English supports Kumpf's assumption that "the second language acquirer is using the same language-creating capacity that any acquirer does", and, therefore, that "a system thus contrived and internalized will share the characteristics of temporal systems of other languages and conform to universals and universal tendencies".

Tarone's paper "On the variability of interlanguage systems" claims that a paradigm for describing interlanguages must provide a theoretical framework for the variation in second language learners' language production correlated with different elicitation tasks. (She mentions in passing that "linguistic context may have a variable effect" on the interlanguage, but does not follow up on the geometrically increased complexities of a model which will adequately represent *both* kinds of variability.) She compares the underlying theoretical assumptions, and the choice of data consequent on these assumptions, in three paradigms for the study of interlanguage: (1) the homogeneous competence paradigm, developed by Adjémian on a Chomskian basis; (2) her capability continuum paradigm; and (3) the dual knowledge paradigm, different versions of which have been developed by Bialystok and Krashen. She argues that her model allows a more inclusive and better articulated representation of interlanguages than the others.

A focus on the acquisition *process* raises questions about the "activities" or "strategies" which constitute that process: what they are, whether and how they differ in first and second language acquisition, and how they interact with the ongoing processing of language in which any speaker engages for purposes of comprehension and production. The papers by Seliger and VanPatten address these issues.

Seliger's theoretical paper "Processing universals in second language acquisition" postulates a complex interplay of the learners' "strategies" (a universal, innate, context-independent level of acquisition processing) and "tactics" ("an infinitely variable set of behaviors or learning activities dependent on a wide variety of factors such as environment, age, personality," etc.) and the "filter" which "provides for the interface [between the two levels] and is responsible for the idiosyncratic tactic style of individual learners." His distinctions make possible a variety of plausible insights into the problems of classroom second language learning, and explicate the claim that "the mechanisms responsible for extracting the same basic underlying principles of language" must be "universal so that a shared system of communication ... will evolve at the end of the process."

VanPatten's paper "Processing strategies and morpheme acquisition" develops a distinction between morphemes with "semantic clout" and those without, and suggests that a sensitivity to this distinction influences the learners' processing of input for communication, as they attend to items which carry more semantic clout than others. In order to "progress beyond a 'pidginized' state" they must then have available a second comprehension strategy focusing on form which, however, may only be used when the learner has the time and capacity to process for acquisition. Unfortunately he adduces as evidence an ad hoc reinterpretation of the questionable data from well-known studies on morpheme acquisition order and data from a study on error correction in which the assessment of meaningfulness rankings seems both arbitrary and circular. The theoretical discussion is constrained by his adherence to the distinction between acquisition and learning, but the hypothesis is important and his discussion of the implications is persuasive.

The entire combined enterprise of linguistics and psycholinguistics may be said to have as its ultimate goal the understanding of the universal characteristics of language and its operation in the human mind, and in that sense any research in the field can claim a bearing on "universals". It is unfortunate that several excellent papers in this collection seem to have only this weak sense of "universal" as a basis for their inclusion--unfortunate not only because readers interested in universals may not appreciate these, but also because those who might be specifically interested in them might not think to look for them in this collection. Stevick's "Memory, learning, and acquisition" develops an attractive metaphor for language learning as the creation of "transparencies" on which linguistic items and connotations are configured for recall, and he argues persuasively for the syncretism of learning and acquisition as joint processes in that creation. "Communicative tactics in children's second language acquisition" (Saville-Troike, McClure, and Fritz) is a well-documented reminder that communication depends on a wide variety of non-linguistic as well as linguistic tactics, and that acquisition research must pay attention to "systematic differences either in children's communicative needs or in their tactics which might be attributable to native language background, social circumstances, or personality factors".

Workbook in Second Language Acquisition. Edited by LARRY SELINKER and SUSAN GASS. Rowley, MA: Newbury House, 1984. Pp. vi, 186.

Reviewed by **Gary A. Cziko**, *University of Illinois at Urbana-Champaign*

This workbook is primarily intended to be used in introductory undergraduate courses in second language acquisition. It provides students the opportunity to analyze actual (though sometimes modified) data collected from second language learners with chapters in the areas of morphology, lexicon, phonology, syntax/semantics, discourse (spoken, written, and foreigner talk), and specific-purpose acquisition. There are also three appendices which provide additional second language data, references to the original sources of data, and an index to the first-second language combinations used throughout the workbook. The workbook is consumable in that all pages are perforated for easy removal and provide spaces for students' responses to questions based on the data presented. A separate answer guide available to instructors was not seen by this reviewer.

The data presented vary widely both in terms of type and L1-L2 combinations. Data types range from transcriptions of spontaneous speech and written compositions to tabulated data provided by experimental studies. Though by far most of the data have as their source ESL learners, data are also presented from such non-English L1-L2 combinations as Buryat-Russian, Hungarian-Hebrew, and Russian-Hebrew. The data and questions in the workbook are relevant to such key issues in second language acquisition as order of acquisition, fossilization, language transfer, and language universals.

This book will no doubt fill an important need for many courses in second language acquisition, particularly for courses whose instructors have not already compiled a comparable collection of data and exercise questions to share with their students. When used in conjunction with lectures, discussions, and readings providing a theoretical background to second language acquisition, this workbook allows students to apply, evaluate, and develop theories of second language acquisition and to deal with the same data analysis and interpretation challenges faced by researchers in the field. For graduate students and others already engaged in second language acquisition research, this workbook may be useful in suggesting both areas where additional research is needed and methods to undertake such research.

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